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The
IRVING SYSTEM

A New Easy
Method of Story
and Photoplay
Writing

by
JAMES IRVING

BOOK VI

PUBLISHED BY
THE AUTHORS' PRESS
AUBURN, NEW YORK

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AND PHOTOPLAY WRITING

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BOOK VI

CHAPTER VII

WHERE TO SELL MANUSCRIPTS

Photoplays.

American Film Co., Inc., Santa Barbara, Cal.
Artcraft Pictures Corp. See Famous Players-Lasky Corp.
Blue Bird Features. See Universal Film Mfg. Co.
Brunton Studio, 5311 Melrose Ave., Los Angeles, Cal.
Christie Film Co., Inc., Sunset Blvd. and Gower St., Los Angeles, Cal.
Diando Motion Picture Co., Glendale, Los Angeles, Cal.
Dorothy Gish Co., Sunset Studio, 4520 Sunset Blvd., Los Angeles, Cal.
Douglas Fairbanks Co., Sunset & Argyle, Los Angeles, Cal.
Ebony Film Corp., 608 S. Dearborn St., Chicago.
Essanay Film Mfg. Co., 1333 Argyle St., Chicago.
Famous Players-Lasky Corp., 485 Fifth Ave., New York.
Fox Film Corp., 130 W. 46th St., New York.
Frohman Amusement Corp., Times Bldg., New York.
Gaumont Co., Flushing, N. Y.
Goldwyn Pictures Corp., 16 W. 42nd St., New York.
Haworth Pictures Corp., Hellman Bldg., Los Angeles, Cal.
International Film Service, 729 Seventh Ave., New York.
Ivan Film Prod., Inc., 126 W. 46th St., New York.
Frank A. Keeney Pictures Corp., 1493 Broadway, New York.
L-Ko Motion Picture Co., 6100 Sunset Blvd., Los Angeles, Cal.
Mabel Condon Exchange, 6035 Hollywood Blvd., Los Angeles, Cal.
Mack Sennett Comedies, Los Angeles, Cal.
Mary Pickford Productions, Hollywood, Cal.
National Film Corp., Hollywood, Cal.
Paramount Pictures Corp. See Famous Players-Lasky Corp.
Pathé Exchange, 25 W. 45th St., New York.
Renowned Pictures Corp., 1600 Broadway, New York.
Rolin Film Co., Los Angeles, Cal.
Select Pictures, Inc., 729 Seventh Ave., New York.
Selig Polyscope Co., 58 E. Washington St., Chicago.
Southern California Producing Co., 6101 Sunset Blvd., Los Angeles, Cal.
Sunshine Comedies Inc., Western & Longpre Aves., Los Angeles, Cal.

Norma Talmadge Film Corp, 1493 Broadway, New York.
Universal Film Mfg. Co., 1600 Broadway, New York.
Vitagraph Co. of America, E. 15th St. & Locust Ave., Brooklyn, N. Y.
Vogue Film Co., Gower & Santa Monica Sts., Hollywood, Cal.
World Film Corp., 130 W. 46th St., New York, N. Y.
Clara Kimball Young Co., Æolian Hall, New York.

Standard Magazines.

Adventure, Spring and Macdougall Sts., New York.
Ainslee's Magazine, 79 Seventh Ave., New York.
All-Story Weekly, 8 West 40th St., New York.
American Ambition, 422 Land Title Bldg., Phila., Pa.
American Magazine, 381 Fourth Ave., New York.
Argonaut, 406 Sutter St., San Francisco, Cal.
Argosy, 8 West 40th St., New York.
Atlantic Monthly, 3 Park St., Boston, Mass.
Bellman, 118 S. 15th St., Minneapolis, Minn.
Black Cat, Salem, Mass.
Blue Book, North American Bldg., Chicago.
Bookman, The, 443 Fourth Ave., New York.
Breezy Stories, 112 East 19th St., New York.
Business Philosopher, Area, Ill.
Canadian Courier, 181 Simcoe St., Toronto.
Canadian Magazine, Toronto.
Cartoons, 6 N. Michigan Ave., Chicago.
Century Magazine, 353 Fourth Ave., New York.
Collier's Weekly, 416 West 13th St., New York.
Colonade, Box 44, University Heights, N. Y.
Cosmopolitan, 119 West 40th St., New York.
Current History, Times Bldg., New York.
Detective Story Magazine, 79 Seventh Ave., New York.
Dial, The, 623 Sherman St., Chicago.
Everybody's Magazine, Spring and Macdougall Sts., New York
Film Fun, 225 Fifth Ave., New York.
Forbes Magazine, 120 Broadway, New York.
Forum, 286 Fifth Ave., New York.
Green Book, North American Bldg., Chicago.
Harper's Magazine, Franklin Square, New York.
Hearst's Magazine, 119 West 40th St., New York.
Holland's Magazine, Dallas, Tex.
Illustrated World, Drexel Ave. and 58th St., Chicago.
Independent, The, 119 West 40th St., New York.
Judge, 225 Fifth Ave., New York
Leslie's Weekly, 225 Fifth Ave., New York.
Life, 17 West 31st St., New York.
Literary Digest, The, 354 Fourth Ave., New York.
Live Stories, 35 West 39th St., New York.
McClure's Magazine, Fourth Ave. and 20th St., New York.
MacLean's Magazine, Toronto.

Metropolitan Magazine, 432 Fourth Ave., New York.
Modern Methods, Detroit, Mich.
Munsey's Magazine, 8 West 40th St., New York.
National Magazine, 952 Dorchester Ave., Boston, Mass.
New Republic, 421 West 21st St., New York.
Outlook, 381 Fourth Ave., New York.
Parisienne, 461 Eighth Ave., New York.
Pearson's Magazine, 34 Union Square, New York.
People's Popular Monthly, Des Moines, Ia.
Physical Culture, Flatiron Bldg., New York.
Poetry, A Magazine of Verse, 543 Cass St., Chicago.
Popular Magazine, 79 Seventh Ave., New York.
Popular Mechanics Magazine, 6 N. Michigan Ave., Chicago.
Popular Science Monthly, 225 West 39th St., New York.
Puck, 210 Fifth Ave., New York.
Railroad Man's Magazine, 8 West 40th St., New York.
Recreation, 2 West 33d St., New York.
Red Book, North American Bldg., Chicago.
Review of Reviews, 30 Irving Place, New York.
Saturday Evening Post, Independence Square, Phila., Pa.
Saucy Stories, 461 Eighth Ave., New York.
Scribner's Magazine, Fifth Ave. at 48th St., New York.
Short Stories, Garden City, L. I., N. Y.
Smart Set, 461 Eighth Ave., New York.
Smith's Magazine, 79 Seventh Ave., New York.
Snappy Stories, 35 West 39th St., New York.
Sunset Magazine, San Francisco, Cal.
System, Madison St. and Wabash Ave., Chicago.
10 Story Book, 537 S. Dearborn St., Chicago.
Top-Notch Magazine, 79 Seventh Ave., New York.
Touchstone Magazine, 118 East 30th St., New York.
Town Topics, 2 West 45th St., New York.
Travel, 31 East 17th St., New York.
Vanity Fair, 449 Fourth Ave., New York.
World's Work, Garden City, L. I., N. Y.
Young's Magazine, 112 E. 19th St., New York.
Youth's Companion, 881 Commonwealth Ave., Boston, Mass.

Women's Publications.

American Cookery, 372 Boylston St., Boston, Mass.
American Motherhood, Cooperstown, N. Y.
Business Woman's Magazine, Newburgh, N. Y.
Canadian Home Journal, 71 Richmond St., West Toronto.
Delineator, Spring and Macdougall Sts., New York.
Designer, 12 Vandam St., New York.
Everywoman's World, 62 Temperance St., Toronto.
Family, Simmons Publishing Co., Springfield, O.
Farmer's Wife, St. Paul, Minn.
Gentlewoman, 649 West 43d St., New York.

Good Housekeeping, 119 West 40th St., New York.
 Harper's Bazar, 119 W. 40th St., New York.
 Home Friend Magazine, Kansas City, Mo.
 Home Life, 141 West Ohio St., Chicago.
 Household Guest, 550 North La Salle St., Chicago.
 Ladies' Home Journal, Independence Square, Phila., Pa.
 McCall's Magazine, 236 West 37th St., New York.
 Modern Priscilla, Boston, Mass.
 Mother's Magazine, Elgin, Ill.
 Pictorial Review, 216 West 39th St., New York.
 Spare Moments, Allentown, Pa.
 Southern Woman's Magazine, Nashville, Tenn.
 Today's Housewife, 461 Fourth Ave., New York.
 Vogue, 443 Fourth Ave., New York.
 Woman's Home Companion, 381 Fourth Ave., New York.
 Woman's Magazine, 636 Broadway, New York.
 Woman's World, 107 South Clinton St., Chicago, Ill.

Juvenile Publications.

American Boy, The, Detroit, Mich.
 Beacon, 25 Beacon St., Boston, Mass.
 Boys' Life, 200 Fifth Ave., New York.
 Boys' Magazine, Smethport, Pa.
 Boys' World, Elgin, Ill.
 Child's Gem, 161 Eighth Ave., Nashville, Tenn.
 Dew Drops, Elgin, Ill.
 Every Child's Magazine, Omaha, Nebr.
 Fame and Fortune, 166 West 23d St., New York.
 Forward, Witherspoon Bldg., Phila., Pa.
 Girl's Companion, Elgin, Ill.
 Girl's World, 1701 Chestnut St., Phila., Pa.
 John Martin's Book, Garden City, L. I., N. Y.
 Little Folks, Salem, Mass.
 Round Table, 2712 Pine St., St. Louis, Mo.
 St. Nicholas Magazine, 353 Fourth Ave., New York.
 What To Do, Elgin, Ill.
 The Young Churchman, 484 Milwaukee St., Milwaukee, Wis.
 Young Crusader, 1730 Chicago Ave., Evanston, Ill.
 Young Folks, 1716 Arch St., Phila., Pa.
 Youth's World, 1701 Chestnut St., Phila., Pa.

PART IV
A MODEL PHOTOPLAY

"The Countess Charming"

By Gelett Burgess and Carolyn Wells
Scenario by Gardner Hunting
Directed by Donald Crisp

FEATURING JULIAN ELTINGE

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CHAPTER I

"THE COUNTESS CHARMING"

IMPORTANT—*The scenario for "The Countess Charming," printed below, was written by Mr. Gardner Hunting, considered one of the greatest scenario writers in America, from the story by Gelett Burgess and Carolyn Wells. Mr. Julian Eltinge, well-known female impersonator, was featured in this play under the direction of Donald Crisp. Since this is the actual working scenario used by the Famous Players-Lasky Corporation to produce the Paramount Picture, "The Countess Charming," its value to the beginner is too obvious for comment. We take this opportunity to acknowledge our deep debt to the Famous Players-Lasky Corporation, by whose kind permission this scenario is printed below.*

THE PUBLISHERS.

- | | |
|----------------------|--|
| 1. Main Title: | "THE COUNTESS CHARMING" |
| 2. Producer's Title: | "To every cause its craft—whether to win
a war or to woo a woman!" |
| 3. Credit Title: | Members of the North Shore Country Club
Hear a Plea for Red Cross Funds |
| 4. Subtitle: | |
| 5. Subtitle: | |

Scene I.

Int. Club Lounge—(or large general reception and dancing room, characteristic of country clubs) (IRIS IN)
Semi-informal but considerable gathering of society folk (some in sport clothes, some in afternoon costumes) listening to closing

words of an earnest plea for subscriptions made by a good type of Red Cross woman worker—she says:

6. Spoken Title: "Dear friends, the world has spent billions to spread ruin; shall we not spend something to staunch a little of the flowing blood, to repair a few of the human wrecks, to relieve some of the suffering?"
Working making closing remarks.
7. Subtitle: A Listener, Youthfully Honest and Unspoiled Enough to be Touched
"Betty Lovering".....(Miss Vidor)

Scene 2.

Int. Club Lounge—(CLOSE-UP)

Betty leaning forward—earnest-eyed—lips parted—listening eagerly and absorbedly.

8. Subtitle: Her Mother, to Whom the Social Drift of the Moment is Law.

Scene 3.

Int. Club Lounge—(CLOSE-UP)

Mrs. Lovering (rather handsome, but somewhat characterless, society matron) who listens a little restlessly—glances off once or twice to see what her neighbors are doing.

9. Subtitle: A Guest, Lately Introduced at the Club.
Too Interesting a Figure to Escape Gossip
Mr. Saunders Julian.....
(JULIAN ELTINGE)

Scene 4.

Int. Club Lounge—(CLOSE-UP)

Julian listens gravely to speaker, then turns quietly, looks off at Betty with quiet admiration and subtle smile of pleasure in her beauty and girlish earnestness.

Scene 5.

Int. Club Lounge—(SEMI CLOSE-UP)

Betty and Julian. He looks at her—she becomes conscious of his gaze, turns toward him, a little embarrassed by the sudden contact of eyes—hers droop prettily—his gaze plainly suggests beginning of love, while her slight confusion readily hints that she is not indifferent to him—she drops her eyes—as she does so, she notices his hand on chair arm.

Scene 6

Int. Club Lounge—(CLOSE-UP)

Julian's hand—striking ring upon it.

Scene 7.

Int. Club Lounge—(SEMI CLOSE-UP)

Betty looks at ring—then glances up at Julian—then turns to listen again to speaker.

Scene 8.

Int. Club Lounge—(SEMI CLOSE-UP)

Matron (calculating, restlessly ambitious type) sitting with three only moderately attractive, marriageable daughters and a friend—matron looks off at Betty and Julian—then glances significantly over her own unsought brood—after instant, looks again at Lovering group, whispers to her friends:

10. Spoken Title:

"After the Loverings have landed that young Mr. Julian, I suppose they'll investigate the mystery surrounding him."

Matron finishes speaking.

Scene 9.

Int. Club Lounge—(SEMI CLOSE-UP)

Matron and companion. Her companion raises brows, looks off with gossip's interest, inquires as to Julian's reputed connections—matron replies:

11. Spoken Title:

"He's said to have been in diplomatic service—but no one seems able to state in what capacity."

Matron obviously jealous of the Loverings—slightly tilts head and turns toward Red Cross speaker—companion glances at her, then at her three daughters, smiles knowingly to self—abruptly turns—all the group begins to applaud with that patronizing, indulgent geniality society audiences display on such occasions.

Scene 10.

Int. Club Lounge

Speaker has just finished—audience applauding—several ladies surround speaker—audience begins to break up into groups.

Scene 11.

Int. Club Lounge—(SEMI CLOSE-UP)

Betty springs up and begins to talk eagerly to Julian of address—he rises, to listen smilingly—Mrs. Lovering hovers beside them, but glances fleetingly about—presently becomes all smiles with suggestion of sycophantic greeting, as if important personages approach her.

12. Subtitle:

The Social Dictator, Who Leads the Smart Set—As if by a Ring in its Collective Nose! Mrs. Esmond Vandergrift.....

Scene 12.

Int. Club Lounge—(CLOSE-UP)

Mrs. Vandergrift advances, smiling patronizingly, as if it is her whim to be gracious for the moment to Mrs. Lovering—(she is overdressed, much bejeweled with rings, gemmed chains, ear-rings, etc.)

13. Subtitle: And Husband—Who is Only the President of the Biscuit Trust, the Board of Trade and a Bank or Two.

Scene 13.

Int. Club Lounge—(CLOSE-UP)

Vandergrift chewing dry cigar—absently feeling for a match—(heavy type of big financier, who is spoiled by success and thinks his opinion should guide the world)—he frowning and smirking contemptuously, as if disgusted with what he has been listening to.

Scene 14.

Int. Club Lounge—(SEMI CLOSE-UP)

Vandergrifts greet Mrs. Lovering, who flatters with eagerness to please—speaks quickly to Betty, who turns with Julian to speak to Vandergrifts—Betty eagerly says some enthusiastic thing about address—Mrs. Van looks at her, coolly raising brows—Vandergrift sneers, looks from Betty to Julian, as if expects to find sympathy from a man—says:

14. Spoken Title: "It exasperates me—this everlasting, soliciting, begging—grafting! They get no money of mine!"

He sneers contemptuously—Mrs. Van nods with disgusted approval—Van finds match, begins to light cigar without consideration for ladies—Julian takes exception to what he has said, with quick gravity, says:

15. Spoken Title: "I resent such sneers, sir, at great-hearted workers for a wonderful cause!"

Julian very cool, but resentful—Vandergrift genuinely astonished, but growing furiously angry at so public a rebuke—glances about, as if conscious of audience—says:

16. Spoken Title: "You're very ready to tell people with money how to give it away! What ax have YOU to grind here?"

Julian starts at insult, then coldly angry—answers:

17. Spoken Title: "Some day, Mr. Vandergrift, the government will largely confiscate such swollen fortunes as yours, and apply them to real human needs. I hope to God it may be soon!"

Scene 15.

Int. Club Lounge—(SEMI CLOSE-UP)

Julian faces Vandergrift, as others listen—club members crowd forward curiously—Vandergrift almost foaming at mouth—at a loss for a reply—Mrs. Van steps toward Julian—with eyes blazing with contempt, says:

18. Spoken Title: "Yes, doubtless you would like the Lord to help you help yourself!"

Julian turns, eyes narrowing—then, realizing that affair is becoming scene and he cannot say rough things to a woman, turns abruptly away, offering arm to Betty, leading her quietly off—she indignant and much stirred, but accepts his hint, goes quietly—the Vans turn to look angrily at each other—Mrs. Lovering apologetic—people curious and gossipy.

Scene 16.

Red Cross worker and others comes to Betty—Julian in f. g. moves forward to stand at her shoulder—worker distressed, embarrassed, humiliated, almost in tears—Betty impulsively sympathetic, and resentful toward the Vans—takes worker's hands, speaks quickly—Julian reaches over, takes subscription book from worker—opening it, takes out fountain pen—starts to write.

Scene 17

Int. Club Lounge—(CLOSE-UP subscription book)

Julian's hand, with handsome pen, is writing pledge

Saunders Julian.....\$1,000.

Scene 18.

Int. Club Lounge—(SEMI CLOSE-UP)

Julian smiles, as Betty eagerly seizes and looks at book—she delighted with his action, shows book to worker, who is quickly grateful, as much for his moral support as for his gift to cause—suddenly, impulsive Betty looks up and about, then at Red Cross worker—considers an instant over new idea—then says:

19. Spoken Title: "I know the other club members will give. I'll get their contributions!"

Red Cross worker doubtful for instant—Betty eagerly urges and promises—few of people about smile with reserved approval—one woman listens with half-sneer—Betty insists on helping—Julian nods, pleased with her—worker at last consents, thanks Betty, then turns away with friends, as if glad to escape the club—sneering woman turns quickly away—Betty turns to Julian, somewhat excitedly says means to make club members give.

Scene 18½.

Ext. Club (piazza or terrace)

Vandergrifts just coming out, surrounded by group of toadies,

among whom is Mrs. Lovering—Van fuming—Mrs. Van grim—others take cue slavishly from society leader, look off, as if with settled hostility to subscription plan—woman who sneered at Julian and Betty comes up to Van, tells him of Julian's subscription—Van looks angrily off, says:

20. Spoken Title: "Subscribed a thousand, did he? Well, he'll bear watching! There's always something back of such showy generosity."

Vandergrift sneers at Julian, off—then, as club servant brings his hat and Mrs. Van's wrap (or sunshade) she takes his arm with managing gesture, as if saying, "Now let ME manage this affair—I'll take care of this Mr. Julian!"—they go—group gossiping behind them with interest, as they foresee that something will happen. (IRIS OUT)

Scene 19.

Int. Club Lounge—(IRIS IN)

Julian coming wandering slowly in, thoughtfully lighting cigar—group of men at buffet glance at him, then at each other—turn, subtly shutting him out of group—he sees, but feigns not to notice, looks up and off—smiles as some one he likes approaches.

21. Subtitle: Julian's Friend and Sponsor at the Club—the Only Man of Whom He Makes an Intimate.
Dr. John Cavendish.....

Cavendish comes up, looks quizzically at Julian—they glance at group of men in b. g. turn to f. g. to talk—Cavendish says:

22. Spoken Title: "Well, you've probably queered the Red Cross—if not yourself—with the women here. Few will dare back anything the Vandergrifts disapprove!"

Julian grins slightly, produces cigar, holds it out to Cavendish, as if it is much more important consideration than the social situation—Cavendish looks off toward Betty, says: "But it may have serious consequences for your friends!"—Julian quickly serious.

Scene 20.

Int. Club Lounge—(Shooting into piazza)

To show Julian and Cavendish approaching door, as Cavendish describes the probable consequences of offending the Vandergrifts—Julian disturbed now, begins to look about for glimpse of Betty, feels responsibility—after moment, excuses self to Cavendish to hunt for Betty—goes—Cavendish looks after him, subtly smiling with hearty liking.

Scene 21.

Ext. Club Piazza

Betty asks group for contributions—finds her plea falls on cold ears—stops—modish woman draws girl to f. g. with manner of

giving friendly tip—says to wondering Betty, "Betty, drop it, dear—people who value Mrs. Van's good-will won't subscribe now"—dissuading Betty from soliciting—woman goes on talking—just then Julian comes in, stands a moment, listening—after instant, woman sees him, stops abruptly—Betty looks up—he says:

23. Spoken Title: "I fancy you'd better take her advice, Miss Betty—and leave this situation to me. I'm responsible for it."

Betty protests—Julian takes book firmly from her, says: "Come—let's hear what mother will say"—Betty turns with him.

Scene 22.

Int. Corner of Club Lounge

Mrs. Lovering talking rather anxiously with couple of social cronies—Betty and Julian come in—Betty makes appeal quickly to mother, referring to Julian and subscription-book, etc.—Mrs. Lovering turns on Betty at once, condemning her having anything to do with subscription—Julian, with half-incredulous, half-protesting smile, tries to argue—Mrs. Lovering begins to scold him—Julian annoyed, but polite—Mrs. Lovering urges Betty to go home now—Betty says:

24. Spoken Title: "But mother, I've promised to get subscriptions from the club members!"

Mrs. Lovering disgusted, but insists she give it up and come home—Julian quietly smiles at Betty—approves mother's plan—Betty distressed, yields—trio all turn to go. (IRIS OUT)

Scene 23.

Ext. Park at Vandergrift's Home—(IRIS IN)

As Motor arrives with the Vans—Vandergrift talks with spasmodic recurrence of wrath over affront from Julian—as they alight and come to the f. g. on the way on—Mrs. Van stops him—says:

25. Spoken Title: "A house party at our ocean-side house, which includes Mr. Julian's friends but not himself, will stop his social career here!"

Van begins to grin, as sees nature of this punishment—Mrs. Van turns with evident purpose of putting her plan at once into execution—leads way into house.

Scene 24.

Ext. Front of Lovering House

Motor just arrived with Loverings and Julian—all rather silent—Betty very unhappy—as they alight, Julian says quiet, dignified word of regret to Mrs. Lovering—she almost snaps at him—Betty protests in distress—Mrs. Lovering takes her arm, draws her away, leaving Julian unceremoniously—Betty looks back, but mother urges her on in—Julian takes off his hat, stands looking very regretfully after them, then raises brows—turns away.

Scene 25.

Int. Corner of Lovering Hall (flat will do, with table and phone)
 Betty and mother in—Mrs. Lovering scolds, points to phone—
 “You call up Mrs. Vandergrift this moment, young lady, and
 apologize for the offense of your escort, who will probably not
 have the grace to apologize for himself”—Betty protests—mother
 obdurate—Betty sinks down at table, calls number.

Scene 26.

Int. Corner of Mrs. Van's Morning Room—(small corner, with
 desk and phone near window)

Mrs. Van seated with social secretary—dictating—phone rings—
 secretary answers, tells Mrs. Van who it is—Mrs. Van smiles
 grimly, takes phone, answers graciously, then listens—after mo-
 ment, says:

26. Spoken Title: “Why, of course you're sorry, my dear. But
 naturally we shall all have to—ah—drop
 Mr.—ah—Julian!”

Mrs. Van smiles, nods, then hangs up with grim satisfaction.

Scene 27.

Int. Corner of Lovering Hall

Betty hangs up, wilts, then turns in distress to mother, says: “She
 says ‘of course we'll have to drop him.’” Mother compresses lips
 with instant resolve—Betty sees, protests—mother firmly says she
 will not offend Mrs. Van, turns away, as if to take action—Betty,
 after instant aghast, whirls, runs away, crying. (IRIS OUT)

27. Subtitle: That Night—First Blood!

Scene 28.

Int. Julian's Library—(fine set)—Night—(IRIS IN)

Julian on smoking pipe—thinking gravely, in big easy chair—Jap
 servant comes in with note, which he indicates just came by mes-
 senger—Julian surprised, takes note—reads:

28. Subtitle: A Confidential Servant, of Deep Discretion
 and High Efficiency—Soto.....

Soto looks up gravely past camera, then at master, who is finishing
 reading note with distress written all over his countenance—at last,
 compressing lips, Julian turns again to first page of note—re-reads:

29. Insert: (First page of note—delicate, feminine
 hand, on monogrammed paper.)

Mr. Julian:

I regret to take this step, but, in view
 of what happened today, I feel constrained
 to ask you to cease your attentions to my
 daughter Betty. I have plans for her which

...

Julian sinks back in chair, lays aside pipe, stares at hearth—Soto asks if there is any answer—Julian slowly shakes head—Soto turns away, hesitatingly—Julian's face twists with bitter emotions.

Scene 29.

Int. Betty's Boudoir—(simply lace-curtained window in flat—show window only)—Monlight

Betty (negligee) stands with mother (kimono)—Mrs. Lovering telling Betty what she has done—Betty crying, suddenly pleads with mother—Mrs. Lovering silences her, turns away—Betty buries her face in curtain—sobs.

Scene 30.

Int. Julian's Library—Night

Julian sits, as before, staring fixedly into fireless grate, at last opens grim mouth—says vigorously, "Oh, Hell!"—kicks stand, looks off, turns to pipe, picks it up, slowly rises to knock ashes from it.

Scene 31.

Int. Julian's Library—Night—(CLOSE-UP)

Julian—knocks ashes from pipe, begins to fill it from jar on mantel, thinks, shakes head bitterly, very slow and deliberate, packs tobacco down, puts pipe in mouth, suddenly a thought strikes him, he pauses, stands poised, knits brows.

Scene 32.

Soto stands, peering in thru crack, worried about bad news master received, shakes head, peers again, then stares—

Scene 33.

Int. Julian's Library—Night—(CLOSE-UP)

Julian, as forgets to light pipe, as stares and thinks, very slowly face changes as idea begins to take possession of him, suddenly at last he brightens, half turns, hesitates, then whirls, calls off: "Soto!"

Scene 34.

Int. Julian's Library—Night

Julian waiting—Soto comes hurriedly—Julian looks at him with grim grin still considering his idea within self—at last, puts pipe into his mouth—says:

30. Spoken Title: "Soto, if somebody was taking your best girl—away from you—and it wasn't her fault, what would you do?"

Soto grins—Julian regards him earnestly—Soto rubs hands, bows, then grins broadly—says:

31. Spoken Title: "Iss, Mis' Julian. I—fight!"
 Julian (pipe in mouth) nods grimly—then looks off—at last, beckons to Soto—leads way out.

Scene 35.

Int. Julian's Bedroom—Night

Julian comes in quickly with Soto and to chest in corner—opens it—looks in—purses lips, speaks jestingly to Soto, who regards him curiously, then grins—Julian stoops, raises handsome gown, holding it up to light, then lays aside pipe on dresser, laughs, turns, and with imitation of feminine manner holds gowns against self, as if to show effect, directs Soto quickly to take something out of box—Soto carefully brings up fine woman's coiffeur (wig-form)

Scene 36.

Int. Julian's Bedroom—Night—(SEMI CLOSE-UP)

Julian laughs—says to Soto:

32. Spoken Title: "Soto, I've a notion to indulge in one more—masquerade!"

Soto grins expectantly—Julian laughs, suddenly tosses gown to Soto, starts to get out of his clothes, hustling Soto to get the rest of the necessary paraphernalia for his dressing—they hear bell—Julian nods to Soto to answer it—Soto goes.

Scene 37.

Int. Corner of Mrs. Vandergrift's Morning Room—Night

Social Secretary at work, addressing invitations, as if she has been already long at the task. Mr. Van comes in, looks at notes, picks one up, studies it:

33. Insert: (Informal invitation—hand written:)

My Dear Mrs. Lovering:

Won't you and Betty join us on the fifteenth at Billowcrest for the week-end, We shall have a.....

Mrs. Van approves, talks to Secretary about list, noticeably crosses off name—unnecessary to show close-up here, to suggest that the scratched entry is Julian's name).

Scene 38.

Int. Julian's Library

Soto just showing in Cavendish, who asks easily where Julian is—Soto hesitates, hems and bows, then says will see if his master is in—Cavendish looks at him with curious smirk—Soto goes off scene—Cavendish thinks, laughs, then with air of being privileged person, starts determinedly to follow.

Scene 39.

Int. Julian's Bedroom—Night

Julian smokes pipe while he lays out gowns, etc.—Soto enters, explains Cavendish is coming—Cavendish strides in, stops short, looks about at gowns, etc.—amazed, then grins, looks around to see where the woman is—then says: "Well, I never thought this of you"—Julian turns, Cavendish half-humorously accuses him of having a woman in his rooms—Julian quite serious—turns—points to chest—says:

34. Spoken Title: "A woman? Yes! Right in that box! The Russian Countess Raffelski—who takes a house here this week for the season!"

Julian finishes title:

Scene 40

Int. Julian's Bedroom—Night—(SEMI CLOSE-UP)

Cavendish stares at Julian, who is grim and determined—at last, Cavendish says, "Well, I'll be damned!" Julian says:

- 35-36. Spoken Title: "There's a chip on my shoulder—for the Vandergrifts—and I've a fair lady's cause to champion!"

Julian lightly laughs—makes quick boxing motion—touches Cavendish's cheek—Cavendish says, "Well, by Jove!" Julian points to Soto—says:

37. Spoken Title: "I have been advised to fight! And this is—my coat of mail!"

Julian picks up pipe again, begins to light it—Cavendish walks slowly forward—Julian takes up wig, begins to talk of plans, with half-serious determination—(IRIS OUT)

38. Subtitle: When Plans Matured.

Scene 41.

Ext. Terrace (or secluded porch) at Betty's House—(IRIS IN)

On Betty and mother just sitting down to breakfast (served outside)—maid brings coffee and fruit, letters and morning paper—Betty sad and gloomy—Mrs. Lovering rallies her a little on her mood—Betty looks off unhappily—Mrs. Lovering opens paper in search of social news—Betty idly looks over letters, suddenly finds one over which she is quickly, but guardedly eager, opens it—reads.

Scene 42.

Ext. Terrace—Betty's House—(CLOSE UP)

Betty reads, grows suddenly startled, then very unhappy, turns to last page:

39. Insert: (Last page of note—bold, strong man's hand:)
* * * only with deepest regret

that I recognize your mother's right to end our acquaintance, and bow to her decision.

Sincerely,

Saunders Julian.

Betty drops hands, with letter, into lap—looks across piteously at mother.

Scene 43.

Ext. Terrace—Betty's House—(SEMI CLOSE-UP)

Betty and mother at table. Mrs. Lovering discovers social item of huge interest—speaks suddenly to sorrowing Betty, without noticing her grief—begins to read excitedly:

40. Insert:

(Double-column newspaper head, in style social page:)

Distinguished visitor here.

Countess Raffelski, of Petrograd and Paris, takes Wells Street House.

Will stay the season.

Betty, despite sadness, opens eyes a little—mother reads on eagerly, but, after a moment, Betty loses interest, looks down again at her letter, suddenly gets up, goes softly out—Mrs. Lovering absorbed behind newspaper, goes on reading aloud, thinking Betty still listens—after moment, she looks up to see what impression she has created—is astonished to miss Betty, stares around, then newspaper interest is too strong for her other curiosity—she goes on reading.

Scene 44.

Ext. Vandergrift Garden

Mrs. Van picking flowers—(big sun-hat and gloves, as if this is regular hobby)—Secretary comes with letters and paper, points out item regarding Countess, as if it is part of her business to call attention to such items—Mrs. Van reads, with avidity.

Scene 45.

Ext. Vandergrift Garden—(SEMI CLOSE-UP)

Mrs. Van reads, turning to light so camera gets flash of item to identify it—face takes on surprise and some chagrin that this is her first news of this event—she suddenly covers feeling from secretary, turns for letters:

Scene 46.

Ext. Vandergrift Gardens—(SEMI CLOSE-UP)

Secretary watching—gives Mrs. Vandergrift selected, open letter—Mrs. Van reads:

41. Insert:

(Letter—in same strong man's hand as Julian's letter to Betty, on paper with crest at top:)

My dear Madame Vandergrift:

You will, no doubt, recall our meeting in Moscow. My sister has taken a fancy to stay the summer at * * * * Hands turn suddenly to last page of letter, as if with sudden desire to find signature)

* * * * any courtesies you show her.

Cordially,

(Prince) Fedorovitch Kamenski.

Mrs. Van looks at signature, knits brows, can't remember the Prince, then subtly smiles, gratified anyway, turns to Secretary with smile and nod, says will attend to matter after breakfast, turns to gardening—Secretary looks at her with almost veneration as she goes—after moment, Mrs. Van looks guardedly over shoulder after secretary—then pauses, tries to remember Prince Fedorovitch—at last shrugs, smiles—(IRIS OUT)

Scene 47.

Int. Countess' Drawing Room—(IRIS IN)

On handsome set, somewhat overfurnished—(one feature is life-size of Venus or Aphrodite, rather boldly nude)—Hold on empty set for moment—then Soto comes slowly in, turns, awaits Countess, who presently follows—she is on inspection tour (in handsome tailored gown, suit, street or traveling costume—very queenly, very charming)—looks about with lorgnette—Dr. Cavendish follows her in, grinning with interest.

Scene 48.

Int. Countess' Drawing Room—(SEMI CLOSE-UP)

Countess peers about, presently sights statue, eyes widen with amusement—she feigns to be somewhat shocked—turns half way, shielding her eyes with mock modesty—looks at Cavendish, off—shakes head—"My dear doctor! Shocking!" Then suddenly grins, very mannishly pokes Cavendish in ribs, turns to look at other things—(IRIS OUT)

42. Subtitle:

The Presentation.

Scene 49.

Ext. Club Lawn—(IRIS IN)

On gay scene, club folk in considerable numbers and festive array—tennis in background—golf in distance—Vandergrifts just arriving—being greeted by eager and interested friends—all women mildly excited over anticipated meeting of Countess.

Scene 50.

Ext. Club Lawn—(SEMI CLOSE-UP)

Mrs. Vandergrift talks with friends—Van, bored with society things,

gets out cigar, turns to old bird of his sort—the two go for smoke—women inquire eagerly of Mrs. Vandergrift regarding Countess—

Mrs. Van says:

43. Spoken Title: "Oh, yes, the Countess' brother, Prince Kamenski, wrote me that she was coming, I called yesterday—but missed her."

Mrs. Van speaks with very nonchalant air of assurance—goes on talking.

Scene 51.

Ext. Club Porch

Betty and Mother arriving—Mrs. Lovering eager, interested—looks all about for important folk—Betty forlorn and unhappy—glances about surreptitiously in hope of seeing Julian—Mrs. Lovering sees group on lawn—urges Betty at once that way.

Scene 52.

Ext. Club Lawn

Mrs. Van and her court move toward first tee of golf links, Mrs. Van behaving as if not particularly excited over prospect of meeting Countess—as they go to background Mrs. Lovering and Betty come hastening after them—Mrs. Lovering hurries Betty.

Scene 53.

Ext. Club Drive

Mrs. Van and others come to drive to cross it toward links as Mrs. Lovering and Betty catch up with them—all pause for greetings—after moment, some one suddenly discovers motor arriving, off—all turn to look with quick interest—motor sweeps into scene—in it are Dr. Cavendish and Countess—he sees group of ladies, orders chauffeur to stop quickly—leaps down to assist Countess out.

Scene 54.

Ext. Club Drive (SEMI CLOSE-UP)

Cavendish gallantly assisting Countess to alight—(she in elaborate afternoon toilet, or gorgeous sports clothes, extremely modish, a trifle bizarre, but all exquisite smiles and graciousness)—she descends, tossing wrap to club servant, as group of women approaches—motor goes—Mrs. Van with others comes smilingly forward—Cavendish turns to them eagerly, begins to present Countess.

Scene 55.

Ext. Club Drive—(CLOSE-UP)

Mrs. Vandergrift greets Countess, very cordial, but with hint of anxiety to please showing thru her stiff dignity—Countess vivacious, but with nice touch of deference to this leader of local society—Mrs. Van commits self to entire endorsement of Countess.

Scene 56.

Ext. Club Drive—(SEMI CLOSE-UP)

Other women crown up around Mrs. Vandergrift and Countess, eager for introduction—at one side is Betty, watching Countess' face with rather pathetic eyes—Countess acknowledges introductions right and left; suddenly, as if just catching sight of Betty, she turns to girl, to whom she is not yet introduced, stretches out hands with impulsive caprice which her rule justifies.

Scene 57.

Ext. Club Drive—(CLOSE-UP)

Betty and Countess. Betty is a little surprised—Countess smiles, seizes girl's shoulders, looking at her with frank delight—says:

44. Spoken Title: "Oh, my deah! What a wonderful complexion! For such loveliness I could—ah, what you say?—embrace you!"

Betty charmed with the compliment and graciousness of it—Countess beams upon her.

Scene 58.

Ext. Club Drive—(SEMI CLOSE-UP)

Countess turns to Mrs. Vandergrift, insists on instant introduction to Betty—as Mrs. Van introduces them, Countess pats Betty's cheek, shakes her head in delighted admiration.

Scene 59.

Ext. Club Drive—(CLOSE-UP)

Cavendish in background—slightly startled, but tremendously interested and amused.

Scene 60.

Ext. Club Drive—(SEMI CLOSE-UP)

Mrs. Vandergrift presents Mrs. Lovering—Countess gracious, turns suddenly with Betty toward the links, laughs cheerfully about at whole group—says: "Oh, let us see the golf—I adore it!" Leads way off.

Scene 61.

Ext. First Golf Tee

Several men and athletic girl or two (golf costume) arguing over some point, as one prepares to drive off (man about to drive is one of those who refused to contribute to Red Cross at Betty's request)—he takes off coat, lays it on sand-box—just then all see Countess and others approaching, turn to greet them.

Scene 62.

Ext. Golf Links—(SEMI CLOSE-UP)

Countess coming, with her arm in Betty's—making protégé of her—others following—as they go thru foreground Cavendish comes in

with pair of gossip and eager dowagers—they pause in foreground ask him question—with air of mild surprise at their ignorance—he answers:

45. Spoken Title: "The Countess? Yes, indeed! She is scandalously rich—and a leader in Petrograd society!"

Women impressed, press eagerly forward—Cavendish grins with sporting enjoyment of game—follows slowly.

Scene 63.

Ext. First Tee

Countess receiving last of introductions to group there, all charmed with her—men very admiring and attentive—forgetting their fame for her—she turns as Cavendish comes up, still holding Betty's hand which she has now taken, she asks doctor:

46. Spoken Title: "But wheah is my friend, Saunders Julian? You said he was heah?"

There is immediate awkward moments—Cavendish starts, looks half around at Countess, then at Mrs. Vandergrift—Countess follows his glance at Mrs. Van, widens eyes as Mrs. Van stiffens and says coldly: "Mr. Julian is not being received here!" Countess stares, then purses lips with humorous dismay—then says:

47. Spoken Title: "Not being received! Oh, but I shall receive him!"

All listen agog—Mrs. Van in dilemma between dislike of Julian and wish to remain in Countess' good graces.

Scene 64.

Ext. First Tee—(CLOSE-UP)

Of Countess. Glances down at Betty with subtle hint of seeing how she will take it, as she says:

48. Spoken Title: "Why, Saundie and I were—what you call?—great pals, in Vienna! I—why, I love him like a brotheh!"

As Betty starts and looks up, Countess looks off quickly, smiles about as if innocent of any intention to interest Betty—Betty quickly in doubt whether to like this remarkable endorsement of Julian by such a pretty and sophisticated woman.

Scene 65.

Ext. First Tee

Mrs. Van tries to smile—Countess turns from her to men—says: "But, do not let us interrupt the sport—proceed—play!"—one of the men immediately offers her his place in game—she laughs, hesitates, all urge her—she gives Betty a pat, accepts, goes forward to tee.

Scene 66.

Ext. Countess' Back Yard

In corner of hedge, Soto and another Jap just completing thinning

out place where one can get thru—sort of secret gate (if fence is more convenient, make it concealed swing gate)—Soto demonstrates by passing thru once or twice—then says:

49. Spoken Title: "Now the honorable Countess go through to Mist' Julian hiss house, w'en she like ver' sudden to beat it!"

Japs grin at each other, gather up tools and débris, start away.

Scene 67.

Ext. First Tee

Countess just ready to tee off, all watch, she drives, all look after ball, applaud, as if at very successful start—she laughs, steps back to sand-box, stands to watch her opponent drive off—(he is owner of coat on sand-box)—he begins fussily to place his ball—all watch him.

Scene 68.

Ext. First Tee—(CLOSE-UP)

Of Countess. Countess stands beside man's coat on sand-box, looks down at it, then, looking guardedly off, puts her hand against it, feels of it, feels pocket-book, hesitates an instant, looking quietly about, then slips her hand inside coat, brings out wallet, with pretense of looking off toward club, as if charmed with view, she turns back to crowd, looks quickly at wallet.

Scene 69.

Ext. First Tee—(CLOSE UP)

Of wallet. Countess' hands hastily open it—it is fat with money—she hastily closes it.

Scene 70.

Ext. First Tee

Man just driving off—Countess turns—tucking wallet into gown—Mrs. Van and others applaud drive—Countess claps her hands—calls out compliments—then turns and smiles indulgently at Mrs. Van who is displaying considerable enthusiasm—Countess says:

50. Spoken Title: "It is such a pleasha, my dear Mrs. Vandergrift, to see such enjoyment of sports in one of youah matuah yeahs!"

She smiles with pretended admiration as if utterly unconscious of the sting in her words—Mrs. Van starts, bridles, but as Countess turns easily away, she quells her anger for policy's sake, looking about and speaking with superior patronage of Countess to those around her—only Betty, beside Mrs. Van, smiles faintly at clever stab—looks wonderingly after Countess.

Scene 71.

Ext. First Tee—(SEMI CLOSE-UP)

Countess joins her opponent on caddie—is just ready to start off for continuation of game—opponent turns to get coat—picks it up

—turns to her, half mechanically feeling for wallet—Countess exchanging merry badinage with Cavendish, who has come up to compliment her on her play, etc.—suddenly coat-owner misses wallet—utters exclamation and all look.

Scene 72.

Ext. First Tee

Owner of pocket-book whirls—looks about for it on sand-box, on ground, under people's feet, etc.—explains hastily—turns to foreground and searches pockets—dismayed—Countess presses up with anxious inquiry—he tells her he's lost his wallet, etc.—she all sympathy instantly—takes his coat and pats pockets as if she thinks SHE can find it—he searches waistcoat inner pocket—she comes close to him—all sweet and grave interest—pats his waistcoat and his hip pocket.

Scene 73.

Ext. First Tee—(CLOSE-UP)

Countess, her face raised to his—with the emotional sympathy of her sort—he rather a fool in his concern over his money—she takes his hand—pats it soothingly—then touches her breast—where at that moment reposes the stolen pocket-book—she says:

51. Spoken Title:

"Ah, deah friend! I have great sympathy for youah lost money! I assuah you—it touches my heart!"

Countess all sympathy, but man turns away from her rather rudely, thinking only of his loss—he says hastily that he must go to the club house and search—as others talk with him another of the men who refused to sign Betty's subscription book turns to Countess.

Scene 74.

Ext. First Tee—(SEMI CLOSE-UP)

Countess and second man—he comments on other man's loss—she smiles at him—then looks off through lorgnette as if in anxious sympathy—then looks again at her companion—he flattered by her graciousness to him—turns head—looks back toward others as if in comment—Countess gracefully put her lorgnette against his tie, as if half playfully—as he does not notice, she makes quick careful movement to lift his diamond pin.

Scene 75.

Ext. First Tee—(CLOSE-UP)

Lorgnette,—just lifting handsome diamond pin from tie—pin comes out—starts out of picture on lorgnette.

Scene 76.

Ext. First Tee—(SEMI CLOSE-UP)

Countess—takes pin calmly from lorgnette—holds it concealed in hand—man turns—she looks at his tie—suddenly says:

52. Spoken Title: "But what has happened to the beautiful, exquisite diamond I saw you weah, today?"
 Man grabs at his tie—discovers his loss—aghast—while suddenly—thinks—turns to Countess who pretends to be shocked—then he becomes alarmed and cries out, "Why, my diamond pin has disappeared, too!" everybody turns—all begin to look about as if to see who could be a suspicious character, etc.

Scene 77.

Countess distressed—Mrs. Van assures her such a thing has NEVER before happened in THIS club—suggests that the game can go on—but Countess shakes head—"Oh, no, let us not play golf—let us go to the club house and search!"—all start—two robbed men hurrying ahead—rest gossiping—Countess calmly slips the purloined pin into her belt—(or other portion of gown)—joins Betty—Cavendish follows her, watching her curiously.

Scene 78.

Int. Club Lounge

Vandergrift and one or two friends playing a rubber of whist—smoking contentedly—robbed men hurry in—tell their news—servants up and listen—men begin to inquire of servants as to strangers about, etc.—whist game breaks up—crowd gathers—Vandergrift, after listening, turns to phone at hand—tells others will summon detectives—calls number.

Scene 79.

Ext. Police Station

Policemen and detectives pitching horse-shoes below office window, inside which sits man at desk—he answers phone, shows surprise, calls out window—officers gather—desk man singles out one detective—calls him up.

53. Subtitle: "Gentleman Jess," Specialist in Upper Crust CrimesDetective Boyle

Scene 80.

Ext. Police Station—(SEMI CLOSE-UP)

Boyle at window talks to Lieut. inside—(Boyle sleek-looking detective, rather conceited and thinking well of self)—Lieut. tells him of club thefts—he opens eyes—then grins—others crowd up to listen—ask grinning questions—Boyle turns to go.

Scene 81.

Int. Club Lounge

Vandergrift in foreground—has set down phone—is lighting cigar—Countess comes with Betty and others—looks at him, he sees her—stops, staring at her—taken at first sight—she smiles at him with affectation of shyness—Betty recognizes that they have not met—introduces them—Countess very arch and flattering to Van—he hugely pleased with her—fumbles his cigar—looks foolish—she

daintily takes it from him—says: “Poor man, you’re dying to smoke!”

Scene 82.

Int. Club Lounge—(SEMI CLOSE-UP)

Countess puts cigar into Van’s lips—takes his match—lights it—holds it while he puffs—she smiles winningly into his face as she does it, as if only solicitous to give him pleasure—old Van is her slave—then, as he starts to talk to her she suddenly says: “Oh, but I must look to my valuables—perhaps I’ve been robbed, too!”—she turns hurriedly away—Van starts after her—fascinated—Betty turns unnoticed away.

Scene 83.

Int. Ladies’ Cloak Room

Room empty—Countess shown in by maid who points to where her wrap hangs—Countess takes it down quickly—examines it—seems to miss something—exclaims—maid startled—Countess tells maid to run to tell other women to come and look to their valuables—maid turns—runs off—Countess looks after her an instant—then whirls to coats and hooks.

Scene 84.

Int. Ladies’ Cloak Room—(CLOSE-UP)

Countess hastily looking for valuables—after instant, she finds purse in a coat pocket—takes roll of bills—drops purse back in pocket—then, side toward audience, hastily raises skirt—slips bills into stocking—suddenly starts, drops skirt, without changing attitude, begins to look excitedly through folds of her own wrap.

Scene 85.

Int. Cloak Room

Several ladies hurry in with maid who summoned them—all excited—Countess turns instantly on them—exclaims:

54. Spoken Title: “My emerald brooch! I left it on my wrap; it, too, has disappeared.”

All excited—ladies begin to hunt through wraps—Betty comes in—Countess bemoans loss—very snobbish type of woman who owns coat from which Countess took money, suddenly discovers her loss—turns angrily on maid—begins to berate her.

Scene 86.

Int. Cloak Room—(SEMI CLOSE-UP)

Snob, maid and countess. Snob accusing maid—Countess turns on her, she protests:

55. Spoken Title: “Madame! Remember, the men also have been robbed! The maid is as innocent as—as I myself!”

Snob abashed at rebuke from Countess—maid looks gratefully at her—Betty solicitous—other women chatter, but none miss anything

—Countess describes her brooch to sympathetic listeners—then turns smilingly to Betty—shrugs, "Oh, well, what care I for one little brooch?"—adds:

56. Spoken Title: "Money will purchase new feminine trinkets, my deah—but will not buy back lost moments with the gentlemen!"
Betty smiles in spite of self—Countess draws her to door.

Scene 87.

Ext. Club Porch

Fast motor draws up to steps—Detective Boyle jumps down—inquires of servant—then hurries in.

Scene 88.

Int. Club Lounge

Vandergrift and other men discuss robbery with robbed men—Countess and Betty come—men all attentive to Countess—as she tells of lost brooch—Boyle comes with servant—robbed men quickly tell story—woman, whose purse the Countess emptied, comes hurrying in—tells her story—all agog.

Scene 89.

Int. Club Lounge—(CLOSE-UP)

Countess watches Betty with subtle smile—Betty looks off—listens in girlish excitement—Countess says to her:

57. Spoken Title: "Some people it hurts sadly to be—parted from theah money, my deah!"

Betty starts—looks up—then giggles—then nods—looks up, as if wondering if Countess has any deeper meaning in this seemingly chance remark.

Scene 90.

Int. Club Lounge

Boyle finishes questioning the people who have lost money—comes to foreground to Countess—looks at her grimly—she smiles winningly at him—puts out her hand with her charming impulsiveness—says:

58. Spoken Title: "Ah, capitan! It is worth the loss of my little brooch to meet one of the clevah American detectives of whom I heah so much!"

Boyle instantly gratified—swells—becomes abashed at the same time—Countess goes on flattering him—she smiles into his eyes, as she tells of own loss.

Scene 91.

Int. Club Lounge—(CLOSE-UP)

Countess smiles into Boyle's eyes—he perks up—grins rather foolishly back—he is as quickly a prey to her wiles as the rest (Don't

play this too broadly—a little subtlety will be funnier and more convincing).

Scene 92.

Int. Club Lounge

Detective tells crowd and Countess in particular that he will find the thief—Countess thanks him prettily—turns to foreground with Betty and her mother, while Boyle looks surreptitiously after her—she turns—smiles a little archly at him over her shoulder—he hugely pleased—Cavendish comes up—speaks to Countess—she says: "Oh, I am going home now; you needn't come, unless you like"—Then to Betty:

59. Spoken Title: "Let me take you home, my deah! The men will be too much excited now to be interesting!"

Betty laughs—Mrs. Lovering assents—they turn to Mrs. Van who comes up at hand—explain they are going—Countess says: "These robberies have made me so nervous, my deah!" Mrs. Van nods sympathetically—then says:

60. Spoken Title: "But Countess, I must claim you for my house-party at Billowcrest next week!"

Countess all smiles instantly—"Oh, but surely! How delightful! I will by all means come!"—bows—turns away with Betty. Mrs. Lovering lingers to take special leave of Mrs. Van—then goes.

Scene 93.

Int. Club Lounge

Boyle talks with men about the robberies—Mrs. Van comes into foreground as men talk—she beckons to detective—he crosses promptly to her—she says:

61. Spoken Title: "I'm giving a house party at my seaside home. I want protection from such thefts as have occurred here!"

Boyle interested—she asks him if HE could come down to Billowcrest, etc.—he nods—promises to arrange it—she bows—goes.

Scene. 94.

Ext. Betty's Home

Countess' handsome motor brings Betty, Mrs. Lovering and Countess to curb—footman opens car door—Mrs. Lovering out—Countess detains Betty by hand—she says:

62. Spoken Title: "I'm suah you are a heart-breakeh, my deah. Are you youahself quite fancy-free?"

Betty laughs—looks down.

Scene 95.

Ext. Betty's Home

Countess takes Betty's hand—quizzes her playfully—Betty holds Countess' hand in both of hers—abashed, she turns one of Countess' rings (handsome ruby solitaire of odd design.)

Scene 96.

Ext. Betty's Home

CLOSE-UP Betty's fingers. Turn to Countess' ring.

Scene 97.

Ext. Betty's Home—(SEMI CLOSE-UP)

Countess says:

63. Spoken Title:

"You must know Saunders Julian bettah.
He already possesses MY heart!"

Scene 98.

Ext. Betty's Home

Betty laughs shyly—alights—Countess waves—Loverings turn to go into house as car starts.

Scene 99.

Ext. Lovering Doorsteps

Betty and mother up—Mrs. Lovering pauses to look at a vine—Betty gazes wistfully at her—at last says:

64. Spoken Title:

"Mother, if Mr. Julian is the Countess' friend he may certainly be ours!"

Mrs. Lovering turns quickly on Betty—stares at her for a moment—Betty abashed—then Mrs. Lovering says: "I refuse to open that subject again at present, my dear. You will obey me in the matter!" she turns—goes in—Betty turns slowly, disappointed—then her lips begin to set—she will take action on her own account—she takes a resolution—goes in.

Scene 100.

Int. Countess' Boudoir

Countess in—just taking off wig, with huge sigh of relief—begins to get out of woman's togs as fast as possible—Soto in attendance—eagerly helps—she takes cigar—lights it—then takes out bills, pocketbook, etc., from neck and stocking—lays them on dresser—grins then takes up small book and pencil—begins to make record of them. (IRIS OUT)

65. Subtitle:

At the Edge of an Enterprise!

Scene 101.

Ext. Vandergrift Home—(IRIS IN)

On Vandergrifts just embarking in motor with servants and luggage for their seaside home.

Scene 102.

Int. Countess' Boudoir

Julian in Countess' wig just finishing dressing in smart costume with Soto's assistance—near at hand sits Cavendish looking on with amusement—another Jap man is packing last grip, and two large trunks stand in background—as Julian finally becomes the

Countess, "she" turns grinning to Cavendish—picks up jewel-box—takes out and shows the "loot" from her club thefts—says:

66. Spoken Title: "So far, my deah Cavendish, the North Shore Club has contributed fairly generously to my—campaign!"

Cavendish stares—then laughs—Countess gives jewel-box to Jap to pack—surveys self in mirror—fixes hair-pin or two—then smiles approval—picks up two cocktails from tray at hand—gives one to Cavendish—then they touch glasses—toast the success of her plans—suddenly remembers pipe and tobacco jar—gives them, also, to Jap to pack—laughs—drinks—then whirls to wardrobe trunk.

Scene 103.

Int. Countess' Boudoir—(SEMI CLOSE-UP)

Countess snatches gowns from wardrobe trunk—holds them up to display—laughs proudly—(gowns are beautiful)—then she shows mass of exquisite lingerie—Cavendish comes in—looks at it—grins—says:

67. Spoken Title: "But no one will see THIS!"
Countess looks up—laughs—says, "Is that so!"—then, with sly grin, adds:

68. Spoken Title: "You never can tell; there might be a fire!"

They laugh—Countess gives word to start—leads the way out—(IRIS OUT)

69. Subtitle: "Billowcrest" Receives its Guests.

Scene 104.

Ext. Lawn at Billowcrest—(Handsome house in background)
(IRIS IN)

On gathering of guests (all in flannels and sport clothes)—some in foreground shaking hands—others just arriving in motors with bags, etc.—some just coming from house, as if they have had time to dress, etc.—guests in foreground fan selves—speak of the unusual heat, etc.

Scene 105.

Ext. Billowcrest Lawn

(Shot across lawns to show sea, if feasible—might get it at the Virginia?)

Scene 106.

Ext. Billowcrest Porch

Vandergrift receiving guests with cordial informality—directing servants, etc.—Betty comes from house with mother—all talk—motor rolls up with Countess and Cavendish—second motor behind with Jap maid with bags—Countess descends gayly—waves to Mrs. Vandergrift—she hurries up steps.

Scene 107.

Ext. Billowcrest Porch—(SEMI CLOSE-UP)

Mrs. Vandergrift greets Countess effusively—then casually shakes Cavendish's hand—Mrs. Vandergrift very much interested in Countess—Mrs. Lovering and Betty come from house—join them—Countess instantly shows her favor for Betty—draws her to her side—pinches her cheek—beaming on her—nods, smiles at Mrs. Lovering—other guests come from house—crowd up, to be noticed by Countess—in background Detective Boyle wanders in—sights Countess—braces up with conscious smile, as he looks for bow—Countess sees him—immediately exclaims—beckons—speaks.

Scene 108.

Ext. Billowcrest Porch—(SEMI CLOSE-UP)

Boyle flattered and delighted—comes forward with somewhat crude exhibition of gallantry—Mrs. Vandergrift explains he is here to prevent repetition of thefts, etc.—Countess gives him her hand with unusual favor—he bows over it—swells with gratification afterward—Countess smiles on Betty, but Betty's response is a little forced—she is jealous and doubtful of the Countess—Countess fans self—says:

70. Spoken Title: "Oh, isn't it wahn? I'm dying to get into the surf!"

Guests about to applaud this idea—Boyle looks over Countess' figure—thinks he wouldn't mind seeing her in bathing costume—says, "By all means, let us enjoy a bathe"—guests begin calling off, announcing to others the plan—some hustle away to prepare at once—Countess goes in with Mrs. Vandergrift.

Scene 109.

Ext. Billowcrest Porch—(SEMI CLOSE-UP)

Boyle looks after Countess—fascinated, as she goes—Cavendish in background grins at him—goes in, also.

Scene 110.

Ext. Lawn at Billowcrest

Young people race to get bathing-suits—one boy comes running—waving his suit.

Scene 111.

Ext. Bath Houses

Workmen just finishing cleaning them out—boy comes running with suit—goes in one—slams door in terrible hurry to be first in—after moment, two pretty tom-boy girls come pell-mell after him and into next compartment.

Scene 112.

Ext. Lawn at Billowcrest

Guests, with Betty, come laughing and chaffing from house with

bathing suits—others, who will not swim, turn toward beach—Countess comes merrily out with bathing-suit under arm—guests capture her—all go rollicking off toward beach.

Scene 113.

Ext. Beach.

Boy comes racing from bath house in bathing-suit—dances—yells triumphantly as he pounds on girls' door—girls suddenly open door—come out—barely inside their suits—just finishing last buttons—trio race for water.

Scene 114.

Ext. Bath Houses

Countess arrives with Betty and others—is assigned end bathhouse next to shrubbery—she begins to loosen her clothing, as she slips laughingly in—tells the rest she will beat them all into surf—others scramble for bath houses—Vandergrift hurries in with suit—looks about—then goes into compartment.

Scene 115.

Ext. Porch of House

Very tall and thin man in glasses comes gingerly out (striped bathing-suit and bare feet)—looks off—then begins very cautiously to step down path—favoring his tender feet.

Scene 116.

Ext. Shrubbery.

Boyle wanders slowly in—looks about—then off, as if trying to get good view of beach—selects place—then can't see—selects another—looks off—grins.

Scene 117.

Ext. Beach—(As seen by Boyle from a little distance)
Bathers beginning to come from bath houses.

Scene 118.

Ext. Beach.

Bathers coming out—look about for Countess—see her door still closed—laugh at her slowness—Vandergrift comes hurrying (fat and funny old figure in bathing-suit)—all wonder at Countess' delay—Mrs. Vandergrift arrives with ladies who do not swim—all wait—at last Countess' door begins to open.

Scene 119.

Ext. Beach—(CLOSE-UP bath house door)

It opens slowly by littles—presently Countess puts her head out—sees line-up of waiting bathers.

Scene 120.

Ext. Beach

Line-up of expectant bathers waiting to see Countess.

Scene 121.

Ext. Beach—(CLOSE-UP bath house door)

Countess puts out a bare arm—waves at them, as if to shoo them away—then she laughs—suddenly flings open the door—slips out—a marvel of a figure in a daring suit—she throws kisses toward camera—then runs—jumps through foreground.

Scene 122.

Ext. Beach—(SEMI CLOSE-UP)

Countess jumps in among bathers—catches hold of two of the men, whom she merrily roughs a little—Betty looks on, a little disapproving—she is somewhat out of conceit with the Countess.

Scene 123.

Ext. Shrubbery

Boyle, in his look-out, grins wide-eyed at sight—then decides he is too far away—looking about, moves hastily forward.

Scene 124.

Ext. Beach

Countess leads romping on the sands—challenges men to catch her—they try—she whirls to foreground just as a very sedate looking little man comes carrying set of boxing gloves—she sees them—pounces upon him—she inquires "Why the gloves?"—he explains, with the seriousness of one who takes exercise as a duty, that he warms up with them.

Scene 125.

Ext. Beach (SEMI CLOSE-UP)

Countess laughs—seizes pair of gloves—slips them on—challenges him to spar—he scared at her exuberance—demurs—backing away and offering gloves to younger man, who takes them willingly.

Scene 126.

Ext. Shrubbery

Boyle peering out—becomes again dissatisfied with his distance from scene—again moves forward.

Scene 127.

Ext. Beach

Countess boxes with young man—dances all around him—taps him at will—he tries to tap her, but can't touch her—crowd applauds—old Vandergrift shakes with laughter—just then a servant comes to him with telegram.

Scene 128.

Ext. Beach—(SEMI CLOSE-UP)

Vandergrift opens telegram with sudden interest, while servant waits—after instant, he borrows pencil from servant—begins to write translation of code from memory on telegram.

Scene 129.

Ext. Beach

Countess boxing with young man—he tries to catch her—leaves himself wide open—she suddenly steps in—slugs him with right and left so vigorously that he throws up his hands and she dances away laughing, while crowd applauds.

Scene 130.

Ext. Beach—(SEMI CLOSE UP)

Vandergrift completes translation of telegram, as his wife joins—curious about message—he shows it to her.

71. Insert: (Code telegram with translation written on it.) No market for Gramercy take rise on fox fur.

(Translation:)

No dividend by U. S. Biscuit clean up by selling short—written over code words.

Vandergrifts grin over telegram—Vandergrift folds it—starts absently to put it into his pocket—finds no pocket in bathing suit—Mrs. Vandergrift says she will put it in her bag—he just giving it to her when Countess (boxing-gloves) comes racing in from background pursued by others—dodges around Vandergrift—she notices telegram as Mrs. Vandergrift puts it in bag—she instantly affects seriousness—inquires, “No bad news, I hope?”—Vandergrift smiling somewhat foolishly at her as she stands with hand on his arm, reassures her—she says:

72. Spoken Title: “Oh, yes! Telegrams do not mean bad news to you wonderful market kings!”

Countess all smiles at Vandergrift—then glances covertly at Mrs. Vandergrift’s bag, as she closes it—talks with alluring flattery to Vandergrift and he almost coos with pleasure in her attentions—Mrs. Vandergrift looks at them, bridleing a bit with jealousy as they turn away—as Countess and Vandergrift go toward beach, Boyle comes slowly in from background—eyes fixed on Countess as if he has been finally drawn from cover by the magnet—Mrs. Vandergrift looks at him—sees his fixed gaze—She is disgusted—says, sarcastically:

73. Spoken Title: “Hardly the place to look for pickpockets, detective!”

Boyle starts—turns—then grins—both look off.

Scene 131.

Ext. Beach

Bathers in group about Countess as she sheds gloves and proposes a dance—she grabs Vandergrift to make him dance.

Scene 132.

Ext. Beach—(SEMI CLOSE-UP)

Boyle and Mrs. Vandergrift—he embarrassed—then begins to explain that he must neglect no portion of the place, etc.

Scene 133.

Ext. Beach—(SEMI CLOSE-UP)

Countess ends brief dance with Vandergrift—laughs—then turns to foreground—looks covertly off toward Boyle and Mrs. Vandergrift.

Scene 134.

Ext. Beach

Boyle and Mrs. Vandergrift (as seen by Countess)—Mrs. Vandergrift lectures Boyle—then turns away as if to go to house—Boyle glances regretfully toward camera—then turns to return to grounds in slightly different direction from Mrs. Vandergrift.

Scene 135.

Ext. Beach—(SEMI CLOSE-UP)

Countess stands looking off while others rollick in background—Betty comes in—Countess slowly and absently twists ruby ring on her finger—Betty comes close—looks down at it—she compresses her lips—looks up at Countess—Countess starts as she speaks—Betty looks at ring—admires it—then asks question—Countess a little taken aback—then answers:

74. Spoken Title: "This ring? Oh, it—ah—was the gift of a very deah friend, my love!"

Countess watching shrewdly—sees Betty is jealous—she is suddenly enlightened—smiles as Betty looks at ring, then off somewhat disturbed—Countess smiles again—shrewdly—starts to talk to Betty—when others come in and say it is time for the bathing now—point off at sea—Countess looks.

Scene 136.

Ext. Waterside

Several bathers in water—Vandergrift comes gingerly in—wades out—rollicking youngsters splash him—much to his dismay.

Scene 137.

Ext. Beach—(SEMI CLOSE-UP) (Shoot toward bath houses in background)

Countess is urged by Betty and bathers, among whom is Cavendish, now, to enter water—she laughs—draws back—looks down at self—touches her becoming coiffeur—shakes head—she is perfectly dry of course—says:

75. Spoken Title: "Oh, deah, no! I might get chilled! Ive been in long enough!"

All astonished—say, "Why, you haven't been in at all"—she looks at them a moment, smiling—then suddenly laughs, whirls and runs away for bath-houses in background—HOLD as she runs—others laugh and turn toward sea.

Scene 138.

Int. Bathhouse

Countess comes in—shuts and locks door—pauses—thinks swiftly—looks at her hanging clothes, shakes head—looks down at self—then up at window—decides on action—jumps to window and starts out, head first.

Scene 139.

Ext. Side of Bath House

Countess in bathing suit comes out head first—turns over—drops close to shrubbery—jumps up to look hastily round—then starts cautiously off toward house.

Scene 140.

Ext. Beach

Bathers in surf.

Scene 141.

Ext. Tool House

Lawn-Mower, etc., by open door—Countess from shrubbery—looks cautiously about—sees tool-house door open—runs to it—peers in—suddenly laughs—steps in.

Scene 142.

Int. Mrs. Vandergrift's Bedroom

Mrs. Vandergrift in and to dresser—lays her mesh-bag on dresser—prinks a little—then pauses—looks off—she is somewhat disgusted as she thinks of how the Countess monopolizes the men, etc.—then begins to powder her nose, etc.

Scene 143.

Ext. Tool House

Countess to doorway—just scrambling into overalls she has found—puts on jumper and slouch hat—laughs—starts away.

Scene 144.

Ext. Shrubbery

Boyle wandering grimly through—stops—looks off as if toward beach—grins—then goes on.

Scene 145.

Ext. Shrubbery

Countess (in overalls and hat) in—looks off—sees Boyle in background—ducks down out of sight—looks off and up—suddenly starts and grins.

Scene 146.

Ext. House

A second floor window, Mrs. Vandergrift is examining self in hand mirror.

Scene 147.

Ext. Shrubbery

Countess in overalls grins exultantly—rises—peers about—then sees something else interesting—goes off.

Scene 148.

Int. Mrs. Vandergrift's Bedroom

Mrs. Vandergrift finishes prinking with hand mirror—lays it on dresser—picks up bag—then lays it down again—goes out.

Scene 149.

Ext. Near Fruit Tree—(Ladder against tree)

Countess in overalls comes in—sees ladder and basket beside it—thinks—looks off—starts to take ladder down—just then Boyle comes in from background behind her—sees her—he comes forward as she gets ladder down—asks question—Countess starts.

Scene 150.

Ext. Near Fruit Tree—(CLOSE-UP)

Of Countess in overalls—startled—stands still—thinks—then coughs behind her hand—coolly pulls hat down over her face a bit—turns.

Scene 151.

Ext. Near Fruit Tree—(SEMI CLOSE-UP)

Boyle inquiring about fruit—pays little attention to Countess, as she glances at him—she replies that she is picking fruit for the house, etc.—bends again busily to ladder—Boyle glances at her—then shrugs—goes—she works a moment—then pauses—looks after him—laughs—starts quickly to carry ladder off.

Scene 152.

Ext. House

Mrs. Vandergrift out—starts away—after moment, Countess (overalls) pops up behind bush—peers off—then begins to drag out ladder.

Scene 153.

Ext. Beach

Bathers coming out of water—have had enough—Betty and Cavenish together—he urges one more plunge—she shakes head—races for bath house—he shrugs—follows.

Scene 154.

Ext. House

Ladder up—Countess (overalls) just climbing—she looks around—then hurriedly scrambles up—as she does so, a rip in side of trousers shows a bare limb.

Scene 155.

Int. Mrs. Vandergrift's Bedroom

Countess (overalls) suddenly appears outside open window—looks back—scrambles in—looks hastily about—sees dresser—runs to it.

Scene 156.

Int. Mrs. Vandergrift's Bedroom—(CLOSE-UP) (Dresser)

Countess (overalls) looks at dresser—sees bag—grabs it—opens it—finds telegram—opens that—reads:

76. Insert: FLASH of telegram and translation as in Insert 73.

Countess laughs—thinks cunningly—then thrusts telegram back in bag—looks about—sees jewel-case—grabs and opens it—finds necklace—lifts it up with slow exultation.

Scene 157.

Ext. Near Fruit Tree

Boyle comes slowly back—tramps with hands behind him—bored—comes to deserted basket of fruit—stops—stares at it—then looks up tree and around for gardener—as he does not see him, he grows curious—begins to walk away—looking for him.

Scene 158.

Int. Mrs. Vandergrift's Bedroom

Countess (overalls) finishes examining necklace—suddenly she starts to pull up leg of trousers—finds rip—through it crams necklace into her bathing stocking—then whirls toward window.

Scene 159.

Ext Bath Houses

Betty, Cavendish and other bathers out—talk—then start to stroll toward house.

Scene 160.

Ext Garden

Boyle peering about—suddenly sights something off—amazed—starts forward—shouting.

Scene 161.

Ext. House

Countess (overalls) just descending ladder—starts at shout—looks around—nearly falls off ladder—then slides down to ground—whirls to run away—Boyle rushes in—looks up at window—then shouts again—servant runs out—Boyle shouts warning of robbery at her—whirls to pursue Countess—servant runs off—screaming alarm.

Scene 162.

Ext. Tool House

Countess (overalls) runs in in panic—hesitates—gets idea—runs on.

Scene 163.

Ext. Lawn

Mrs. Van talking with non-bathing guests—servant runs in with alarm—great excitement—Mrs. Van runs toward house.

Scene 164.

Ext. Tool House

Boyle up—looks in—then looks around—rushes off, on Countess' trail.

Scene 165.

Ext. Side of Bath House

Countess in overalls rushes from bushes—leaps to window—then goes in head first.

Scene 166.

Ext. Lawn

Guests in huge excitement—bathers come up to get news—Mrs. Van comes rushing out with mesh-bag and jewel case. She tells them her necklace is missing—Vandergrift comes panting up—she whirls, tells him.

Scene 167.

Int. Bath House

Countess stripping off overalls—wads them up with hat—throws them out window.

Scene 168.

Ext. Side of Bath House

Boyle just rushing past—overalls come flying from window—hit him in head—he stops—grabs clothes—looks at them—recognizes them—stares—then calls out—looks up.

Scene 169.

Int. Bath House

Countess hears Boyle's cry—is scared—then adopts bold measures—steps to window.

Scene 170.

Ext. Side of Bath House

Boyle staring up—Countess looks out—sees him—hesitates an instant—then adopts indignant air—demands:

77. Spoken Title: "Who threw those horrid overalls in heah?"

Boyle amazed—then nonplussed—stares from overalls to Countess—then tells her of robbery.

Scene 171.

Int. Bath House—(CLOSE-UP)

Countess, as seen through window from outside, feigns consternation at news—she gestures that the thief must have run on toward the sea.

Scene 172.

Ext. Side of bath house

Other men hurry in and join detective—who explains briefly—Countess waves at them, urging them to hurry on toward sea and catch thief—they go.

Scene 173.

Int. Bath House

Countess sinks back panting—then laughs—pulls necklace from stocking and looks at it—(IRIS OUT)

78. Subtitle: Half an hour later—suspicion!

Scene 174.

Ext. "Billowcrest" porch

Guests gathered, listening to Boyle and others as they speculate about robbery with the Vandergrifts—the Countess comes coolly in, dressed exquisitely again—she expresses the utmost sympathy with Mrs. Van, etc.—the men all crowd about her and she tells her story.

Scene 175.

Ext. "Billowcrest" porch—(SEMI CLOSE-UP)

Betty listening doubtfully to Countess in background as she talks, glib and suave—Boyle stands near Betty, grinning admiringly at Countess—Betty looks at him, then touches his arm—he turns to her a little impatiently—she hesitates—then smiles very sweetly on him—he takes notice quickly and bends to listen—she says:

79. Spoken Title: "Doesn't this seem a little—er—queer?"
The Countess—it all seems so—fortuitous!"

Boyle opens his eyes in amazement—he looks off at Countess—starts to make indignant protest—stops, stares at Betty—then hesitates—Betty looks at him, then at Countess—she herself did not quite mean to cast suspicion on the Countess, but she gets the idea from his manner—she looks Boyle in the eyes searchingly as the idea grows in her mind.

Scene 176.

Ext. "Billowcrest" porch—(SEMI CLOSE-UP)

Countess as she turns from conversation with the Vans and looks off—sees Cavendish looking amusedly at her from background—she hesitates, then smiles and goes straight toward him—Van in foreground turns to his wife with sudden recollection of his telegram—asks question—she opens bag and gives him the wire—he sighs with relief and pockets it.

Scene 177.

Ext. "Billowcrest" porch—(SEMI CLOSE-UP)

Countess approaching Cavendish, smiling—says a casual word—

glances warily back—then, covering her communication with playful manner, says quickly:

80. Spoken Title: "Wire our brokers to sell U. S. Biscuit short. It will pass its dividend!"

She makes a merry added remark and turns easily toward Betty and Boyle.

Scene 178.

Ext. "Billowcrest" porch—(SEMI CLOSE-UP)

Betty and Boyle assume casual manner as Countess comes up—Countess takes Betty's arm and holds it—to Boyle she smiles effusively and says:

81. Spoken Title: "Let me compliment you, detective, on youah powers of deduction and presence of mind—in so closely tracing ouah thief!"

Boyle can't resist her charm and flattery—he smiles with pleasure and thanks her—she smiles significantly and turns away—Betty looks after her doubtingly—then, as Boyle turns and tells her "That woman cannot be anything but honest!"—Betty uses her own smile on him and says, "I'm sure YOU won't make any mistake." Boyle swells up, "Of course not!" etc. Then, as Betty leaves him, he looks back after Countess and rubs his chin doubtfully. (IRIS OUT.)

82. Subtitle: A Week Later,
The "Countess" plans to Entertain.

Scene 179.

Int. Countess' Drawing room (IRIS IN)

Julian in man's clothes, looking about—he pauses before statue, grins at it—then turns away and picks up phone—he adopts Countess' manner and gives number—waits, takes out cigar and puts it in mouth—then speaks to phone, with Countess' air—waits:

Scene 180.

Int. Lovering's Hallway

Maid at phone, calls off to Betty—Betty comes quickly and answers phone.

Scene 181.

Int. Countess' Drawing Room (CLOSE-UP)

Julian at phone—smiles quickly, then carefully adopts Countess' manner and says:

83. Spoken Title: "Oh, my deah! I am planning a lawn fête at the Country Club. Will you come oveh—at youah convenience, and—ah—help me?"

Julian talks on, with elaborate manner of Countess.

Scene 182.

Int. Lovering's Hallway (CLOSE-UP)

Betty at phone—she considers, hesitates, at last assents—she hangs up, thinks, purses lips, then suddenly makes up her mind to go at once—she catches hat from stand nearby and starts out.

Scene 183.

Int. Countess' Drawing Room

Julian has hung up—stands looking at phone and smiling to himself in fondness of Betty—then he smokes and looks at watch—then strolls out.

Scene 184.

Ext. Before Countess' gate

Betty comes hurrying up and turns in—as she does so, she stops suddenly, looking up:

Scene 185.

Ext. Countess' House

Julian inside window, smoking idly and looking out—he does not see her.

Scene 186.

Ext. Countess' gate

Betty gasps—then suddenly feigns not to see Julian—she hesitates an instant, then proceeds toward house.

Scene 187.

Int. Countess' Boudoir

Julian at window, looking out, suddenly sights Betty and starts back—he looks hastily at watch—then peers cautiously out—then suddenly whirls and calls Soto off scene—he grabs at gown on chair, discards it—seizes negligee—Soto in—Julian gives him hurried instructions—Soto goes—Julian scrambles to dress in negligee.

Scene 188.

Int. Countess' Drawing Room

Jap butler just showing Betty in—Betty asks for Countess and indicates that she just phoned for her—Jap bows and goes—Betty, perturbed, walks the floor.

Scene 189.

Int. Countess' Boudoir

“Countess” just completing hasty dressing, is in wig and negligee—Jap butler comes—Countess hurries out.

Scene 190.

Int. Countess' Drawing Room

Betty, walking floor—suddenly sees statue—stops short and stares—

then she shows shocked dislike and contempt for it—just then Countess comes in and sees her—grasps her dislike for statue and comes forward—Betty sees her and turns, a little abashed—Countess all smiles, says: "You do not like my statue?" Betty hesitates—then shakes her head and says:

84. Spoken Title: "Countess! No American lady could have such a—thing in her drawing room!"

Countess upset—shrugs, smiles, Betty shows repugnance for statue—as she looks at it, the Countess looks at her, and Julian's manner shows through Countess' veneer, as he is genuinely upset at her rebuke, etc., but Betty turns and looks at Countess—shows that other matters are on her mind—she says:

85. Spoken Title: "I thought I saw—er—your friend Mr. Julian—er—coming in!"

Countess starts—then covers it and turns, all surprise and smiles—she shakes her head—"Oh, no! He has not been here," etc. Betty shows her disbelief despite herself—Countess laughs suddenly and pats her shoulder—she says:

86. Spoken Title: "My deah! Do you mean to tell me you see visions of him—wheah he is not?"

Betty hugely embarrassed and annoyed—but she covers it—as Countess turns away, however, to her desk, Betty looks darkly after her.

Scene 191.

Int. Countess' Drawing Room—(CLOSE-UP)

Countess comes to desk with pile of invitations on it—looks covertly back at Betty—covers a smile—then turns and beckons her—as Betty comes in, Countess shows invitations and begins to talk casually of her plans—(IRIS OUT)

87. Subtitle: A Singular Dilemma.

Scene 192.

Ext. Julian's Home—(IRIS IN)

Cavendish alighting from motor—starts toward house—sees Julian coming off scene—waits—Julian up as if just arrived home from walk—he is in a blue funk—greet—Cavendish sees something is wrong and inquires.

Scene 193.

Ext. Julian's Home—(SEMI CLOSE-UP)

Julian and Cavendish—Julian says:

88. Spoken Title: "I'm in a singular mess of trouble. The girl I love is insanely jealous of the Countess I impersonate!"

Cavendish laughs with delight—he chaffs—Julian, utterly serious, swears—Cavendish laughs again—at last he says:

89. Spoken Title: "There's only one cure for such a situation! You'll have to kill the Countess!"
 Julian stares—suddenly the idea strikes him as immense—he grabs Cavendish and, talking eagerly, steers him toward house.
 (IRIS OUT)
90. Subtitle: On the Night of the Lawn Fête.

Scene 194.

Int. Countess' Boudoir—Night—(IRIS IN)

Countess just completing toilette—she fusses extravagantly to have every effort KILLING—jewels, earrings, etc.

Scene 195.

Int. Countess' Hallway—Night

Jap butler just opening door to Betty—she is in evening gown and wrap and has called to go with Countess—she inquires for Countess—Jap indicates Countess is nearly ready and starts to show Betty into drawing room. Betty hesitates, thinks, then decides she will go up to Countess' boudoir—tells Jap so and starts. He is startled, starts to interfere, then doesn't dare, then, distressed, trails along, dodging to and fro behind Betty, but not daring to pass her.

Scene 196.

Int. Countess' Boudoir—(Night)

Shoot past Countess to show her resplendent reflection in mirror as she surveys her completed toilet—she smiles at herself—suddenly she starts and stares—in mirror appears reflection of Betty behind her. Countess whirls in sudden half panic—Betty comes in and pauses, marveling at beauty of Countess—Countess glances about to see what things may be in view that will betray her.

Scene 197.

Int. Countess' Boudoir—(SEMI CLOSE-UP) (NIGHT)

Countess, back to camera, smiles at Betty, who surveys her in wondering astonishment—in foreground is chair with suspenders on it. Countess turns as if to set out chair for Betty—sees suspenders—covers them from Betty with her own figure—grabs them and tosses them into waste-basket—sees a man's shoe on the floor and kicks it surreptitiously.

Scene 198.

Int. Countess' Boudoir—(CLOSE-UP) (NIGHT)

Man's shoes on floor by dresser—Countess' slipped foot kicks them under dresser.

Scene 199.

Int. Countess' Boudoir—(SEMI CLOSE-UP) (NIGHT)

Countess all smiles as she gives Betty a chair—then she looks anxiously about for other betraying things—hurriedly she turns toward her bedroom, saying she will get her wrap and be ready—she goes. Betty does not sit—she surveys the room—then goes to dresser and looks in mirror.

Scene 200.

Int. Countess' Boudoir—(CLOSE-UP) (NIGHT)

Betty at dresser, looks in mirror—she pretends to adjust a lavalère of sapphires she wears—looks off—then down at dresser—suddenly she sees an open letter at one side—stares at it—then picks it up.

91. Insert:

Letter, which Mrs. Lovering wrote to Julian (insert 29) in which she asked him to cease his attentions to Betty.

Betty stares—she is instantly confirmed in her suspicions that the Countess and Julian are intimates—she looks again at dresser—she sees a man's watch and picks it up.

Scene 201.

Int. Countess' Boudoir—(CLOSE-UP) (NIGHT)

Julian's watch—she turns it over and initials or monogram S. J. appear on it—then DISSOLVE IN Julian looking at his watch in miniature on the watch itself—DISSOLVE OUT.

Scene 202.

Int. Countess' Boudoir—(CLOSE-UP) (NIGHT)

Betty scared—convinced the Countess is a thief or something worse—thinks—then controls herself—lays down watch and letter and turns—after a moment the Countess hurries in in wrap ready to go—sees Betty standing apparently unobserving of anything and heaves a long sigh of relief—she says: "Come, my deah! I'm ready!" and leads Betty out. Betty follows, looking back an instant and compressing her lips with a resolve.

Scene 203.

Ext. Lovering's Home—(NIGHT)

Mrs. Lovering out to Motor in evening gown and wrap—and maid attends her. As she gets into motor messenger comes up with note—he speaks to maid—Maid turns quickly with letter to Mrs. Lovering and says:

92. Spoken Title:

"For Miss Betty, Madame."

Mrs. Lovering takes letter, glances at it, says she will take it to

Betty and car starts as maid turns to sign messenger's book—IRIS OUT.

93. Subtitle: "And all the World, and his Wife, were there!"

Scene 204.

Ext. Club Lawn—Night—(IRIS IN)

On brilliant throng under festooned lanterns. In background—crowds in porches—dancing inside. Countess, Mrs. Van, Mrs. Lovering and Betty receiving late guests. Betty is without her lavalère now, but doesn't notice its absence—as last guests pass in, Boyle comes from background and speaks to Countess—she greets him as if gratified to see him. Mrs. Van looks at him askance.

Scene 205.

Ext. Club Lawn—(Night) (SEMI CLOSE-UP)

Boyle, Countess and Betty—Boyle assures Countess he is taking every precaution to watch for thieves, etc., tonight—he says:

94. Spoken Title: "There won't be no thefts tonight, Dutch-ess! Or if they is, we'll guard every exit and pinch the thief!"

Countess says she is sure he will protect them all—smiles and turns to walk toward guests with Mr. Van and Mrs. Lovering—Betty lingers and then turns quickly to Boyle—she draws him aside.

Scene 206.

Ext. Club Lawn—(Night) (SEMI CLOSE-UP)

Betty and Boyle against dark background. Betty indicates Countess off and says:

95. Spoken Title: "It's terrible—but SHE'S the thief! I found Mr. Julian's watch—and—and a letter at her house tonight!"

Boyle amazed—then skeptical—but Betty is so sure and earnest that she begins to convince him—she says:

96. Spoken Title: "Wherever she goes, there are thefts—and there were none before she came!"

Boyle assents, wondering—then he sets his jaw—he promises he will watch the Countess. Betty hurries away.

Scene 207.

Ext. Club Porch

Countess, Mrs. Lovering and Mrs. Van. Mrs. Lovering suddenly remembers the note she has for Betty. She takes it out and turns to look back for Betty. Betty comes hurrying in—receives her note and opens it to read. Countess watches her.

97. Insert: (NOTE)
My dear Miss Lovering:

I wonder if you are ready to report subscriptions from the Club for the Red Cross work. We are making up our reports and—

Betty looks up in dismay. Countess inquires pleasantly what is the matter. Betty shows her the note. Countess smiles—

98. Spoken Title: "Oh! Mr. Julian told me the Club's contributions would be—ah—considerable!"

Betty starts at mention of Julian and draws back a step. Countess smiles subtly—just then Mr. Van comes to claim dance with Countess and as she turns, smilingly, to him, he shows the foolishness of the senile old beau, flattered by young beauty. Betty and Mrs. Van, with differing expressions of disgust, watch them go. Cavendish hurries up and claims dance with Betty—she assents.

Scene 208.

Ext. Club Lawn—(Night)

Boyle comes up to two plain-clothes officers and tells them his new suspicions—they are surprised—he tells them to watch carefully and sends one off in one direction and another in another.

Scene 209.

Int. Club dancing room—(Can use Lounge) (Night)

Vandergrift and Countess dance to a stop in corner by conservatory entrance and almost at same moment Betty and Cavendish dance up and pause—all laugh—then Countess compliments Van on his dancing. He is foolishly pleased. Cavendish claims next dance with Countess and Van turns to Betty, who consents to dance with him. They walk away. Cavendish turns hastily to Countess and says:

99. Spoken Title: "U. S. Biscuit passed its dividend today, and the stock tumbled. Your brokers cleaned up about ninety thousand for you!"

Countess laughs—then as Cavendish gives her a list of her winnings, she tells him to let her slip into conservatory alone and look it over. He assents. She slips into conservatory. He turns easily away.

Scene 210.

Int. Dancing Room—(Night)

Betty and Van walk in near orchestra—orchestra starts to play. Van wants her to dance. She is about to do so when she puts her hand up to her throat and misses her lavallière—instantly she is startled—then frightened—looks all around—then tells Van she has lost her lavallière. He starts and stares. Then says, "Thieves, again!"—Betty shocked and frightened—Van looks around—one of Boyle's officers is near exit in background. Van calls to him and gives alarm.

Scene 211.

Int. Dancing Room—(LONGER SHOT) (Night)

Excitement about Betty and Van, as officer runs up—people stop dancing and crowd up. Betty half hysterical. Van gives hasty orders—officer runs off.

Scene 212.

Int. Conservatory—(Night)

Countess looking over memo of her winnings (or change), grinning, suddenly she starts and listens—then parts foliage and looks off.

Scene 213.

Int. Conservatory—(Night) (SEMI CLOSE-UP)

Near door in side of conservatory, opening on garden—two officers stand—one has just rushed in from outside excitedly and is warning the other—he says:

100. Spoken Title: "De dip's busy agin! Boss says pinch dat Dutch-ess! She's the light-fingered one!"

Officers plan quickly—one shuts door and sets his back against it—other starts toward camera.

Scene 214.

Int. Conservatory—(Night) (SEMI CLOSE-UP)

(Dancing room in far background.) Countess, in alarm, turns toward camera—she does not know what to do—looks toward dancing room in background—hesitates.

Scene 215.

Int. Near Entrance to Conservatory—(Night)

Dancing crowd pressing that way. Boyle and officers ahead. Guests pointing and saying Countess went into conservatory. Some show eager curiosity, others show doubt—some are protesting and indignant. Betty, frightened, in care of Van.

Scene 216.

Int. Conservatory—(Night)

Countess moving toward dancing room in background—stops suddenly—officers appear at entrance. Countess whirls and runs back.

Scene 217.

Int. Nook in Conservatory—(Night)

Countess in—officer against door in background. Countess stops—looks down at herself—fingers gown, etc.—thinks it will be fatal for her to be caught and searched—suddenly whirls—and then

abruptly sees light-switch at hand—she steps to it—hesitates—listens—then laughs daringly—then snaps out lights.

Scene 218.

Int. Beside Conservatory Garden Door—(Night)

Officer steps into patch of moonlight, looking toward dancing-room. Countess slips in behind him and swings on him, sending him crashing among the plants. Then she whirls to door—she can barely be seen as she fumbles at lock.

Scene 219.

Int. Conservatory—(Night)

Officers under moonlit glass hear crash, etc., and point off toward door—rush that way.

Scene 220.

Int. Garden Door—(Night)

Officer on floor in moonlight, tries to get up, holding his head. Countess fumbles helplessly at unfamiliar lock of door, but she can only be seen as dark figure. Other officers rush in—Countess shrinks into absolute darkness beside moonlit window—officers rush.

Scene 221.

Int. Garden Door—(Night) (SEMI CLOSE-UP)

Officers in moonlight. A hand comes out of darkness in a punch and an officer goes down—Two others rush into darkness. Next instant one comes staggering out, his hands up, and falls. Then the other comes headlong as if thrown from a hiplock—crowd turns in a panic.

Scene 222.

Int. Conservatory Entrance—(Night).

Crowd in a panic run toward dancing room.

Scene 223.

Ext. Conservatory Garden Door—(Night)

Door opens suddenly and Countess bursts out—she is torn and disheveled but gloriously excited—she hesitates an instant, thinks, then gathers her skirts and runs off into darkness.

Scene 224.

Int. Dancing Room—(Night)

Cavendish, near entrance, watches the excited crowd near conservatory—he grins a little—then, not wishing to be seen, he turns and goes out toward front.

Scene 225.

Ext. Club Drive—(Night)

Jap chauffeur at Countess' car—Countess runs up quickly—warns him to be quiet—she tells him quickly her plan—points off and around club, etc.—jumps into car and he leaps to wheel to start away.

Scene 226.

Int. Conservatory—(Night)

Officers nursing injuries and talking excitedly as they look off toward garden door—one says:

101. Spoken Title: "Bedad, dey wasn't no Dutch-ess behind DAT punch!"

Officers all agree that no woman ever put up the scrap which just defeated them—they begin gingerly to go forward, now drawing clubs and guns.

Scene 227.

Ext. Front of Club—(Night)

Countess' car just stopping—she lies on cushions inside as if in faint—Jap chauffeur leaps down and starts to go into Club—Cavendish comes to steps at hand, looking off—Jap stops short, stares at him, then calls, Cavendish turns, then comes running.

Scene 228.

Ext. Front of Club—(SEMI CLOSE-UP)

Cavendish at car, opens door and stares at Countess—she opens an eye, sees him, looks guardedly off, then says quickly:

102. Spoken Title: "Tell the detectives their 'Dutch-ess' has been robbed—and fatally hurt, here in the porch. You're taking her home—to die!"

Cavendish hardly gets it for an instant, then he grasps the idea and whirls—hesitating an instant, he runs into the Club—Countess directs chauffeur to work over her as if she is hurt, etc.—he begins and she settles back as if unconscious.

Scene 229.

Int. Dancing Hall—(Night)

Cavendish in and to crowd—he shouts his news that Countess has been robbed—all turn and stare—some astonished, others curious, some satisfied that this supports their opinion that the Countess is innocent—Betty horrified—they press around Cavendish and he turns toward door.

Scene 230.

Ext. Front of Club—(Night)

Chauffeur and maid come to car and work over apparently unconscious Countess—Cavendish and many of crowd, including Betty,

come running out—Cavendish into car with maid—he warns crowd away—Betty in f. g. looks on in terror—chauffeur to wheel—drives away—Betty turns to camera, terrified—(IRIS OUT)

Scene 231.

Int. Dancing Room—(Night)

Officers in, excited, inquiring—Boyle much chagrined and mystified—Mrs. Van comes to him and sneers at his failure—crowd presses about, indignant at charge he made against Countess.

Scene 232.

Ext. Front of Club—(Night)

Mrs. Lovering and Betty come to take their car—Betty sick at heart—her mother kinder than usual—they enter their car.

Scene 233.

Int. Countess' Drawing Room—(Night)

Cavendish, chauffeur, maid and Soto come in, carrying the torn and disheveled Countess—come to foreground—suddenly Countess rouses miraculously and struggles to her feet in foreground—then she turns on Cavendish and gives swift instructions—points to phone—then she turns and looks around. She catches sight of pier-glass at hand, she looks at it, then at Soto—then she grins and says to Soto:

103. Spoken Title:

"Soto, you've helped me do many a strange thing—but tonight comes the supreme test of your loyalty. We must commit—murder!"

Scene 234.

Int. Countess' Drawing Room—(NIGHT) (SEMI CLOSE-UP of Pier Glass)

Countess' reflection as she stands pointing to herself—Soto's reflection beside her as he stares, then suddenly breaks into enlightened grin. Cavendish steps into reflected scene with phone in his hand and asks Countess a question. Countess turns with a laugh and gives his instructions—he begins to phone.

Scene 235.

Int. Betty's Bedroom.

Betty stands weeping before dresser—her mother tries to comfort her and is loosening her gown for her—suddenly Mrs. Lovering starts and stops—and then from bosom of Betty's gown lifts out the lost lavallière and holds it up. Both stare—then Mrs. Lovering shows the lavallière clasp to be bent and broken. Betty suddenly collapses and falls sobbing into her mother's arms.

Scene 236.

Int. Countess' Boudoir—(NIGHT)

Countess in with Cavendish—servants busy about. Countess beckons Cavendish to foreground and opens drawer—from it she takes papers and shows them to him—she says:

104. Spoken Title: "I've been preparing for a sudden finish, my deah doctah. I've disposed of my—ah—loot, foh cash!"

105. Insert: Cavendish takes papers in hand and stares at them.
(Papers in Doctor's hands. An end of a check shows at his side, but on top is a letter.)

Red Cross Society
Brainerd Bldg., City,
Gentlemen:

Enclosed amount was collected by Miss Betty Lovering, and friends, from members of the North Shore Club. List of donors appended so that you can publish it.

Sincerely,

Saunders Julian.

(After time for reading elapses, Dr.'s hand moves list over face of letter and IRIS narrows down to show:

Mr. and Mrs. Esmond Vandergrift..\$50,000
(Dr.'s hand moves to bottom of list and IRIS shows)

Countess Raffelski.....\$10,000

Countess laughs at Cavendish's astonishment—then shows one more letter. She says:

106. Spoken Title: "And a copy of this will reach each of the generous contributors tomorrow morning, with their newspapers!"

107. Insert: (Letter)

My Dear Mrs. Vandergrift:

Your lost necklace has been sold and the proceeds given to the Red Cross Society, as you will see by the morning papers. Unless you court undesirable publicity, no one will ever know that you are not as generous as you appear.

Yours truly,

Marka, Countess Raffelski.

Cavendish turns from letter, stares at Countess, then roars with laughter. Countess grabs him and covers his mouth with her hand—she looks around with mock apprehension and says:

108. Spoken Title: "My deah doctah! Don't you realize that I am dying?"

Both laugh—then Countess turns to Soto and gives papers to him,

telling him to see to their immediate delivery, etc.—then she begins to tell further plans to Cavendish—(IRIS OUT)

109. Subtitle: A Breakfast Appetizer

Scene 237.

Ext. Corner of Terrace—(IRIS IN)

On Mrs. Vandergrift at breakfast, against background of vines. She is staring at the paper already spread in her hands—she reads:

110. Insert: (Double Column Headlines)

Countess Raffelski Dying
Shock of brutal robbery at Club causes heart failure, physician says: After a moment PAN (or shift paper) to show headlines in another column:

Big Gifts to Red Cross

Country Club members make extraordinary contributions to worthy cause..

(Item headed by list of contributions in bold face)

Mr. and Mrs. Esmond Vandergrift, \$50,000 (etc.)

Mrs. Vandergrift stares at paper—then picks up open letter and stares at that. She grimaces, as she recognizes her predicament. She starts to rise—stops, looks at letter again—then crushes it in her hand and sits staring at paper. (IRIS OUT)

Scene 238.

Int. Countess' Hallway—(IRIS IN)

On Cavendish facing tearful Betty, who has just arrived and is begging to be allowed to go up and see Countess—as they talk. Soto at door listens—Dr. tells Betty that Countess is dying, etc. Soto hears ring and opens door. Boyle presses in—sees Cavendish and Betty and comes at once to them.

He pulls from his pocket a torn bit of finery and buttons and says roughly:

111. Spoken Title: "Found in the Club conservatory—part o' de Dutchess's glad rags!"

Betty and Cavendish stare—Boyle wants to know what about it. Cavendish turns on him and orders him to be quiet—points upstairs and tells him Countess is dying. Boyle hushes abruptly, he looks at Dr.—then at Betty. She opens her hand and holds up her laval-lière, sobbing and telling him of her sad mistake. Boyle abashed, stares from laval-lière to the bit of finery he holds. Betty again begs Cavendish to let her see the Countess. Cavendish hesitates—at last he assents and sends Soto to lead the way. Betty follows—Cavendish draws Boyle toward drawing room.

Scene 239.

Int. Countess' Bedroom

In her wonderful bed, Countess, magnificently gotten up in lace gown, etc., grinningly reads the paper—Jap maid comes running and warns her. Countess in panic, shrinks under covers. Maid whisks away paper—and then Betty comes timidly in, led by Soto, who sighs with relief as he sees Countess simulating extreme illness. Betty to bed.

Scene 240.

Int. Countess' Bedroom—(CLOSE-UP)

Countess on pillow—simulating desperate illness. Betty sinks beside her—Countess turns her head. Betty sobs and shows lavallière, in weeping confession of her mistake—then she drops her head on Countess' breast. Countess' eyes open wide over her head and she grins with huge relish of this—but she carefully moves her hand and puts it on Betty's head. Betty sobs and talks—Countess listens.

Scene 241.

Int. Countess' Hallway

Cavendish arguing with Boyle, who looks again at torn finery in his hand and is again suspicious. He wants to investigate the Countess. He insists upon going upstairs. Cavendish argues—but detective insists and starts. Cavendish desperate, goes with him.

Scene 242.

Int. Countess' Bedroom

Countess feigns to speak with difficulty at last—stops Betty's confession and, begging for forgiveness, she says:

112. Spoken Title: "There's nothing to foahgive, my deah. Now let me—straighten this—tangle about Mr. Julian—while I have time!"

Betty starts and gasps—Countess quiets her with weak gesture—then says:

113. Spoken Title: "Julian saved my life—in Belgium—where we were together on—secret service foah the American government. The rings were—duplicate mementos!"

Countess pauses and pants—then as Betty's head sinks a little abashed, Countess grins an instant and goes on:

114. Spoken Title: "Foahgive a dying woman foah—intruding on youah affairs. But Saunders Julian—loves you—and you only!"

Betty's head goes down again on the Countess' breast—Countess looks at her with tenderness, then off, with a half desperate shake of the head, as if "she" cannot stand this much longer—suddenly she starts and looks off.

Scene 243.

Int. Countess' Bedroom—(SEMI CLOSE-UP)

Boyle and Dr. come into bedroom door and stop—Boyle looks at Countess, half skeptical and suspicious, but he hesitates. Cavendish crowds past him, feigning much concern, and goes toward bed. Boyle slowly follows:

Scene 244.

Int. Countess' Bedroom—(SEMI CLOSE-UP)

Countess in bed—Betty has turned to look as Cavendish comes in and bends over Countess—Betty draws up and away a step—Boyle comes in, half awed but still doubtful. Cavendish close over Countess.

Scene 245.

Int. Countess' Bedroom—(CLOSE-UP)

Cavendish over Countess, shielding her from others—she looks up at him desperately, then grins daringly and whispers:

115. Spoken Title: "Here's where I croak, Doc!"

Countess shuts her eyes, gasps and turns on pillow—Cavendish watches, almost losing his nerve for an instant—then looking off—Countess suddenly relaxes.

Scene 246.

Int. Countess' Bedroom—(SEMI CLOSE-UP)

Cavendish turns slowly to Betty and Boyle—he shakes his head—looks back at Countess, then turns and says: "It's all over—she's gone!" Begins to urge them gently from the room.

Scene 247.

Int. Mrs. Vandergrift's Morning Room

Mrs. Vandergrift at phone calling number.

Scene 248.

Int. Countess' Boudoir

Jap maid answering phone. Cavendish, Betty and Boyle come from bedroom and Cavendish shuts door. Maid turns and calls Dr. to phone. Cavendish tells her to go to her dead mistress. Maid shows shock, then hurries to bedroom as Dr. takes phone. He listens, then gravely shakes his head and looks back toward bedroom as he says: "The Countess is dead!"

Scene 249.

Int. Mrs. Vandergrift's Morning Room

Mrs. Van at phone shows shock. Asks question—exclaims with regret. Then suddenly she says:

116. Spoken Title: "Then, in decency's name, doctor, call off that detective! My necklace is—er—accounted for!"

Mrs. Van phones and waits.

Scene 250.

Int. Countess' Boudoir

Cavendish turns with phone and hands it to Boyle—says Mrs. Van wants to talk to him, etc. Boyle, wonderingly, takes it—(IRIS OUT)

117. Subtitle: The End of a Career of "Usefulness!"

Scene 251.

Int. Countess' Bedroom (IRIS IN)

Julian on, in man's dress, with Cavendish, as Soto and other Japs are just depositing big pine box (somewhat like sort coffins are shipped in) on the floor. Statue in background. Soto pulls cover off box—it is half full of excelsior—all regard it with interest. Julian jokingly suggests that it is for HIM—then they debate what to put into it. Suddenly Julian laughs and points to statue—he goes toward it.

Scene 252.

Int. Countess' Hallway

Jap butler just admitting Betty, with flowers. She explains that she comes with modest offering for casket, etc. Jap much worried, asks her to wait, and edges toward drawing room.

Scene 253.

Int. Countess' Drawing Room

Julian and others just dropping statue into box—it goes in, all but an arm. All laugh. Cavendish says it can't go. Julian says it must—he catches up a chair and breaks off the arm—chucking it into the box after the rest. Soto and other Jap start to put on cover. Jap butler comes in fearfully and to Julian.

Scene 254.

Int. Hallway

Betty hears sound in drawing room with astonishment—after an instant, with strange expression she goes that way.

Scene 255.

Int. Drawing Room

Japs have just put cover on box. Julian and Cavendish listen in dismay as butler tells them of Betty's presence in hallway and then Betty comes in. All stare. Julian presses forward anxiously.

Scene 256.

Int. Countess' Drawing Room—(SEMI CLOSE-UP)

Betty stares at Julian—he stretches out a hand anxiously, but she turns from him and looks toward box in background. Then she ignores Julian and goes toward box with her flowers. Julian turns instantly and waves frantically past her to Cavendish near box to do something. Then Julian thinks, suddenly grins and whirls to and out door.

Scene 257.

Int. Drawing Room—(SEMI CLOSE-UP)

Beside the box, Cavendish greets Betty gravely. She speaks of putting the flowers on casket, etc. She looks down. Cavendish in great distress—looks off—fidgets—then quiets and tries to demur as Betty looks up.

Scene 258.

Int. Drawing Room—SEMI CLOSE-UP)

Japs, as they stare and anticipate catastrophe.

Scene 259.

Int. Countess' Drawing Room

Betty looks up at Cavendish in wonder at his refusing her simple request. Suddenly she turns and commands him to open the box. He hesitates, looks at Cavendish. Cavendish is helpless—turns out his hands hopelessly. Soto lifts the cover. Betty bends, then suddenly starts and stares.

Scene 260.

Int. Countess' Drawing Room—(CLOSE UP)

Face of statue with broken nose, in excelsior filled box.

Scene 261.

Int. Countess' Drawing Room

Betty amazed, rises erect and stares around. Then she turns on Cavendish and demands an explanation—but just from door behind Betty comes Julian in Countess' wig and negligee—and cavendish sees him, and, waving Betty to him, turns and beats it.

Scene 262.

Int. Drawing Room—(SEMI CLOSE-UP) Countess

Betty turns and sees Countess—stares—then half scared, as if she sees a ghost—Countess steps forward till only the box separates the two—then coolly lifts off wig and throws off kimono and stands forth as Julian—Betty gasps and drops flowers—then she demands of Julian:

118. Spoken Title: "Why did you do this?"
Julian hesitates—then grins—answers:
119. Spoken Title: "To make good your promise to the Red
Cross and—to hand one honest wallop to
the Vans!"
- Betty stares—then looks down at box—then up at him again—then
at box—Julian looks at the box and then at the wig in his hand—
He suddenly slams the wig into the box in supreme disgust and
steps in upon it, treading it down on statue's face—then he says:
120. Spoken Title: "You CAN'T be jealous. I'm forever—
IN DUTCH with the 'DUTCHESS!'"
- Betty looks up—she is smiling irrepressibly—Julian suddenly steps
across to her, taking her hands eagerly. (IRIS OUT)

—FINIS—

PART V

GLOSSARY OF WORDS AND PHRASES USED IN PHOTOPLAY WRITING

CHAPTER I

THE GLOSSARY

It is important to note that the following terms are defined in relation to the photoplay, not according to their accepted meaning; therefore, in many instances, the definitions differ from the common usage of the terms. The meaning given is that prevalent in studios.

* * * *

ACTION—The doings of the various characters, by which the plot is unfolded and the story told.

ADAPTATION—A photoplay taken from published fact or fiction.

ANGLE-SHOT—A view of a scene taken from a different angle.

ART DIRECTOR—A studio member who sees that art objects in a "set" are correctly handled.

ATMOSPHERE—Differently interpreted; usually meaning the local color surrounding a scene or play.

AUXILIARY CHARACTER—A minor character.

BUNCH LIGHTS—Clusters of incandescents used in photographing scenes.

BUSINESS—Author's instructions for a certain piece of acting.

BUST—Obsolete for close-up.

"CAMERA"—Just before the photographing of a scene begins, the Director calls "Camera," and the cameraman immediately gets everything ready for the beginning of the scene action, which opens when the director says "Shoot."

CAMERA EYE—Power of visualization.

CAPTION—Obsolete for sub-title.

CAST—Abbreviation of Cast of Characters.

CAST OF CHARACTERS—List of characters appearing in a play.

CHARACTER—One of the fictitious persons in a photoplay.

CINEMATOGRAPHER—The cameraman, who operates the motion picture camera.

CLIMAX—The highest point of interest and suspense, from which all action descends; the untying of the "major knot"; the supreme crisis of a play.

CLOSE-UP—Scene photographed with the camera close to the action.

CONFLICT—Antagonism of characters; conflict is the indispensable element of plot.

CONTINUITY—The succession of scenes, sub-titles and inserts, exactly as they are to be directed, acted and photographed.

CONTINUOUS ACTION—A scene in a single location acted by one set of characters; or action followed without interruption in a series of locations.

COOPER-HEWITTS—The mercury-vapor lamps used overhead in studios for interior scenes or night work. They give off a ghastly blue light making the face look swollen and purple in places.

CRANK—Meaning to photograph. See "Camera."

CRANKING—Photographing.

CRANK-SPEED—Speed at which the picture is to be photographed.

CRISIS—A critical moment in the development of a plot; a minor climax.

CUT-BACK—To return to a previous scene after introducing other scenes.

CUT SCENE—A scene shortened after being viewed in the projection room. Also instruction to stop camera.

DENOUEMENT—That portion of a plot following the major climax; the ending; the Explication.

DESCRIPTIVE TITLE—A sub-title explaining anything not shown in the plot.

DIRECTOR—One who oversees the production of a photoplay.

DIRECTOR OF LOCATION—One who finds suitable places throughout the country to be used as settings for plays.

DISCOVER—Meaning a character is "on" when a scene begins.

DISSOLVE—To blend one scene into another.

DOUBLE EXPOSURE—A positive picture made from two overlapped negatives.

DREAM PICTURE—An improbable play, finally explained by saying that it was all a dream.

ENTER—Entrance into a scene.

EPISODE—One section of a serial play.

ESTABLISH—To make clear the relation of one character to the others; or to register, in a broad sense, as, "establish" innocence, anger or jealousy.

EXHIBITOR—One who operates a motion picture theater.

EXIT, EXEUNT—Former, one character passing out of a scene; latter, two characters doing the same thing.

EXPLANATORY TITLE—Sub-title clearing up a vague part of the plot.

EXTERIOR—Out-of-door setting.

EXTRAS—Actors or actresses engaged by the day to play minor parts.

FACTION—A set of characters working together for a common purpose.

FADE—Used in compound form: Fade-in and Fade-out; former, gradual appearance of a scene; latter, its gradual disappearance.

FAKING—Making the impossible seem possible.

FEATURE—An unusual subject generally; sometimes an ordinary subject unusually handled.

FILM—Three meanings: (1) A chemically sensitized piece of celluloid used in motion picture photography; (2) a photoplay; (3) to turn a scenario into a finished play.

FILMING—Producing a photoplay.

FLASH—Showing a scene or part of a scene on the screen for a moment.

FRAME—(1) Each single picture in a photoplay; a series of scenes following each other quickly make the pictures seem to "move"; (2) part of the camera used to exhibit a photoplay.

FREE-LANCE—A photoplay writer who submits his plays when and where he desires; not under contract with any one company.

GESTURE—Registering by action; opposed to facial expression.

INSERT—"Still" matter inserted in a play—not including a sub-title. Examples: letters, telegrams, newspapers, and the like.

INTERIOR—Scene supposed to take place in-doors.

INTERPOSE—Interrupt orderly procession of events.

INTRODUCTORY TITLE—Sub-title introducing a character.

IRIS—Diaphragm regulating the aperture of the camera lens.

IRIS-IN—Opening the iris of a scene. **IRIS-OUT**: Closing the iris on a scene.

LABORATORY—Department of studio, wherein films are made into plays for exhibition after being filmed.

LEAD—Principal part in a play.

LEADER—Obsolete for sub-title.

LIGHTING—Tinting a play to produce various night or day effects.

LOCATION—Place outside of a studio whereat a scene or number of scenes are photographed.

LOCATION LIST—Itemized statement of locations to be used in a particular play.

LONG-SHOT—A full view of a scene.

MAIN TITLE—Name of a play.

MAT—A plate put over a lens when a scene is photographed to produce the effect of looking through a key-hole, field glasses, and so on.

MULTIPLE REEL—A photoplay of more than one reel.

NEGATIVE—The exposed film run through the motion picture camera. The "positives" all are made from the one negative.

OFF—The reverse of "On."

ON—When a character is "in the picture," he is "on."

PAD—Inserting unnecessary matter in a play.

PAN OR PANORAMA—Moving the camera from side to side or up and down while a scene is being photographed.

PANTOMIME—Action by movement of the body or features to convey certain meanings.

PHOTO-DRAMATIST—Another term for photoplaywright.

PHOTOPLAY—A story told in pictured action.

PICTURE STORY—A photoplay.

PLOT—A complete idea elaborated into situations according to the rules of plot-building. In a broad sense, plot is the scheme, plan, argument or action of a photoplay.

PORTABLE LIGHTS—A rack of mercury lights which can be carried from one part of the studio to another.

POSITIVE—A film printed from a negative; the finished photoplay as used by exhibitors.

PRINCIPALS—The major actors or actresses in a photoplay.

PRODUCER—One who causes a manuscript to be turned into a photoplay; usually the financial head of a company.

PROJECTION MACHINE—Machine used by exhibitors to exhibit plays on the screen.

PROPS—Abbreviation of properties; the objects used in preparing "sets."

PROPERTY LIST—Itemized list of properties.

PUNCH—Action calculated to arouse strong emotions on the part of an audience.

READER—One who assists the scenario editor in looking over submitted manuscripts.

REEL—(1) Metal spool on which film is wound for exhibition; (2) approximately 1,000 feet of film.

REGISTER—To portray emotions of anger, hatred, etc.

RELEASE—A certain date on which a play is surrendered for exhibition.

RELEASE TITLE—The main title finally selected for a photoplay. (See working title)

RELIEF—Inconsequential action following a heavy dramatic scene.

RETAKE—Photographing an unsatisfactory scene a second time.

RETROSPECT—To revert to a former action.

SCENARIO—An outline of a photoplay describing in every detail the development of the plot exactly as it appears on the screen and showing all sub-titles and inserts.

SCENARIO EDITOR—Head of the scenario staff.

SCENARIO STAFF—Writers and readers of photoplays under employment of a film company.

SCENE—That portion of a play's action taken by the camera without stopping. A photoplay is made up of a series of scenes.

SCENE-PLOT—Itemized list of various scenes classified as "interiors" and "exteriors" for the convenience of the director.

SCREEN—The white surface on which films are exhibited.

SCRIPT—Abbreviation of manuscript; a complete photoplay in type-written form.

SEMI CLOSE-UP—A distant close-up or a close long-shot; "in between" a close-up and a long-shot.

SERIAL—A photoplay presented in installments.

SEQUENCE—A connected series of events.

SET—Arrangement of furniture, background, and the like, for a scene.

SHOOT—When the Director is ready for the Cameraman to begin photographing a scene, he exclaims "Shoot."

SILHOUETTE—Figure or figures outlined.

SITUATION—A temporary state of affairs at any point in the plot.

SLAPSTICK COMEDY—Comedy of a "rough" nature.

SLOW-CRANKING—Usually, when a picture is photographed, sixteen

frames are exposed to action per second. Often, however, only eight or twelve frames are photographed—called “cranking eight” or “twelve”—in order to make the action seem unusually fast when the picture is exhibited. This method is often used in comedies.

SPECTACLE—A photoplay containing a majority of gorgeous scenes. “Intolerance” a fine example.

SPLIT REEL—Approximately 1,000 feet of film containing more than one subject; split reels have gone out of vogue.

SPOKEN TITLE—A sub-title consisting of a quotation by a character.

STAR—A very well-known and popular player.

STILL—A photograph of a scene or a character in a play made with an ordinary camera. “Stills” are used for advertising purposes.

STORY—Plot.

STRUGGLE—The contention resulting from opposition in the plot.

STUDIO—The place where photoplays are made.

STUNTS—Extraordinary or hazardous effects, tricks or actions.

SUB-TITLE—A word, a phrase, or a sentence thrown on the screen during the action of a play.

SUSPENSE—The doubtful state of mind of the audience as to the outcome of events.

SWITCH-BACK—Same as cut-back.

SYNOPSIS—An abstract or summary of the plot.

TECHNIQUE—The skillful putting of an idea into proper form.

TECHNICAL DIRECTOR—One who is supposed to see that inconsistencies do not appear in the details of a set. A Technical Director would not allow electric lights to appear in a picture of '76.

TELESCOPIC LENS—Lens for long distance photography.

THEME—That which a plot is about.

THRILLS—Unique action, often spectacular, dangerous or unexpected.

TIME ELAPSE—A sub-title, or a fade-out, or a combination of both, indicating the passage of time.

TINTING—Passing daylight pictures through pale colors to give them special effects—night, fire, etc.—when shown on the screen.

TRUCK-BACK—The act of moving the camera back from the scene while it is being photographed.

TRUCK-UP—The reverse of Truck-Back.

VIGNETTE—A close-up of a face or article.

VISION—The forming of mental actions not in the immediate scene.

VISUALIZATION—Forming mental pictures of how a scene will appear on the screen.

WIDE-ANGLE LENS—Specially wide-constructed lens for photographing scenes at short range.

WORKING SCRIPT—The manuscript used in a studio to produce a photoplay.

WORKING TITLE—The title of a photoplay used in the studio while the picture is being filmed. The working title may or may not be used as the play's final title. (See release title)

ABBREVIATIONS

Ex.—Exit	Disc.—Discover
Ent.—Enter	m. g.—Middleground
c. u.—Close-up	f. g.—Foreground
Bus.—Business	b. g.—Background
Ms. or Script—Manuscript	Int.—Interior
Pan.—Panorama	Ext.—Exterior
Props.—Properties	





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